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Developing literary taste in the elementary grades through the senior high school is examined in the four articles of this bulletin. Nila Banton Smith examines the need for improving taste, notes the dearth of current research on this subject, and indicates where further research must occur. Helen Huus discusses elements inherent in the development of taste in the elementary grades, presents methods of improving student taste, and defines some questions that need to be answered. Leonard W. Joll reviews studies related to the development of taste in the junior high school and points out promising teaching practices. Angela M. Broening takes up factors affecting taste in the senior high school and discusses literary materials, teaching methods, and tests appropriate to this age group. A bibliography is appended to each article. (LH)

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Prepared by a Committee of the National Conference on Research in English, Nila Banton Smith, Chairman

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Development of Taste in Literature

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Introduction: Why Should We Develop Taste in Literature?

NILA BANTON SMITH

Arnold Bennett (1) says:

> . . . in the press of all subjects we study, we are apt to forget what literature really is and is for. It is well to remind ourselves that literature is first and last a means of life, and that the enterprise of forming one's literary taste is an enterprise of learning how best to use this means of life. People who don't want to live, people who would sooner hibernate than feel intensely, will be wise to eschew literature. They had better, to quote from the finest passage in a fine poem, "sit around and eat blackberries." The sight of a "common bush afire with God" might upset their nerves.

In terms of Bennett's evaluation, one answer to the question posed in the title is that there are too many people at present who might as well "sit around and eat blackberries"; too many with eyes blinded to the "common bush afire with God."

There's another question, also. "What are we *doing* about all of these people who might better be 'sitting around eating blackberries'?" The answer succinctly stated is, "Too little; *much* too little!"

It was in response to the situations metaphorically expressed in the questions and answers above that this research bulletin was prepared on the subject of *Development of Taste in Literature.* Since the need for giving more attention to taste is urgent at all levels, the articles that follow this introduction will deal, respectively, with the development of taste in the elementary grades, junior high school and senior high school.

Dr. Smith is Professor of Education, New York University.

The Need for Improving Tastes

Instructionally we have been making excellent progress in increasing the *amount* of reading done by school children. Are we making equal progress—any progress—in regard to *what* they read?

We are pleased when we find reports of studies indicating an increase in the number of books drawn from libraries. We are jarred a bit when we read the report of Goldhor's recent study (7) that led him to conclude: ". . . the best books are not necessarily the most widely read. If librarians buy good books and poor books in equal quantities, they will be read in approximately equal numbers."

We are thrilled when we run across studies showing that substantial numbers of children begin to read newspapers at seven and continue to do so throughout the grades and high school (9, 15, 16). Our enthusiasm escalates downward as we read reports of other studies telling us *what* they read in newspapers. Lyness (9), for example, found that comics continue to be first choice until Grade XII, and that insofar as other preferences are concerned, the

three top choices of boys are "sports, crime-police-gangsters, and auto wrecks." For girls, Hollywood, sports and local news come first. Little interest is shown in editorials, public affairs, columns, book reviews and so on. Norris and Davis (6), confining their studies to teen-agers alone, report that: (1) sixty-three percent of teen-agers spend fifteen minutes or longer reading the daily paper; (2) comics and the front page are sections most frequently read; (3) school news, amusements and cartoons are types of news of greatest interest. Burton's study (4), conducted with high school seniors, indicated that the types of materials ranking highest in interest with both boys and girls were "comics, sports, display materials, display advertisements."

The tastes of adults in newspaper reading are broader than those of youngsters but in many respects they show little improvement over the tastes of their children. Swanson (14) found that the total mean readership for men and women combined was highest for comics, war, defense, fire-disaster, human interest, weather, individual, unclassifiable, major crime, and so on."

College students seem to be lacking in literary taste in their magazine reading. Binney (3) found that college freshmen overwhelmingly recommended for the reading of other college freshmen articles that had an informative or practical function rather than literature or fine arts.

Book reading rather than newspaper or magazine reading is a barometer, in a way, of taste. Of course a person could be an avid reader of detective stories of the sensational crime type, check up many books of this sort in his reading record, and still possess and display very poor taste in literature. On the other hand, we tend to associate book reading with those individuals who desire more substance, depth and breadth than can be found in magazines and newspapers. The status of book reading as reflected in recent studies is disquieting.

Note, for example, Hoar's study (8) of reading by the aged, which included a carefully drawn sample of two hundred adults over sixty years of age. In this study it was found that sixty percent of these people spent no time in reading books, and that over half had not read a book in six months. With life expectancy longer than ever before in history our "senior citizen" population is rapidly increasing. Ideally, we would hope that these golden age people might look upon their later years of leisure as a time in which to enjoy reading good books, a pleasure of which they may have been partially deprived during their working life. The aged people studied by Hoar were not availing themselves of this enjoyment to any appreciable extent.

In a library study conducted by Campbell and Metzner (5) it was found that more than half of the adults in the nation live within one mile of a public library, yet less than a fifth of them had visited a library during the year preceding the survey. These investigators conclude that because the the library attracts at present "a relatively small and highly selected population" it is failing to a considerable extent as an agency of mass communication and enlightenment. This of course is not the fault of the library. It indicates that, possibly as one causative factor, we as teachers haven't developed a "hunger" for book reading in large numbers of people.

Studies of the numbers of books read by students while they are in high school are gratifying; studies of these same individuals after they leave high school are often disappointing. Berelson (2) made a survey of high school students as compared with those just out of high school. He found that within a given month, a group of students

in high school read three times as many books as those just out of high school. His study also revealed that among a group of young women recently graduated from high school who were not current library users, ninety percent had possessed library cards when in school and had let their cards lapse after leaving. In this same survey, Berelson found that fifty-six percent of the cases he studied had been more active library users when in school than after leaving.

Television tastes reflect reading tastes, and vice versa, and studies of programs viewed by children certainly point to a need for improvement. While children view all types of programs, they seem to have strong favorites. According to Witty's studies (17), the types of programs that are most popular with primary children are the cartoon and the cartoon-comedy types. Mystery drama is most popular with intermediate grade children. Schramm (11), reporting more generally on the interests of elementary children, states that their favorite programs seem to be those representing variety, adventure, Westerns, and science fiction. As children approach adolescence, crime dramas and popular music claim much of their viewing time.

In high school, children still prefer variety shows, Westerns, adventure presentations, crime, "science fiction" and in addition "shock" offerings and comedy shows. Most people deplore the vast amount of violence, hate and destruction to which children are subjected on the screen. Surely many of these programs do not represent a high level in tastes.

The amount of time children devote to viewing their favorite programs is of concern to many parents and educators. In a summary of studies concerning children and TV Witty (17) found that in 1950, the amount of time given to viewing by elementary pupils was on the average twenty-one hours per week. In 1957 the average per week was twenty-six hours in one experiment and twenty hours in another.

A recent study (18) of 2,000 junior high school students in Texas revealed that the *average* time they spent per year viewing television was 1216 hours and the maximum time spent per year in classrooms was 1144 hours. In other words, the average number of hours that these children spent in viewing television exceeded the maximum number of hours that they spent in school. The investigators concluded, "Any medium which absorbs as much of a student's time as television is almost certain to have some effect on his sense of values and on his sensitivity to his environment."

As compared with reading, data reveal that children on the average are devoting about one hour per day to voluntary reading and three hours per day in viewing television. Perhaps if teachers and researchers were to direct more vigorous effort to the development of keen tastes in and deep appreciations for the content of good books, children would spend less time viewing the bizarre on the screen and more time in communing with the writers of worthwhile literature.

Status of Research on Tastes

The heyday of research in appreciation for and tastes in literature was during the nineteen twenties. The scientific movement in education dawned with the publication of Thorndike's handwriting scale in 1910. The decade that followed was marked with vigorous activity in devising standardized instruments of measurement and developing new statistical techniques. Most of the research during this period was of the survey type (12).

By 1920 the conflagration of research interest was rapidly spreading and now it became concerned with methods and ma-

terials of teaching in all areas. Reading, along with the other subjects, came in for its share of investigation. The composite skill of reading, however, had not been analyzed into its many component parts at that time; the concept of remedial reading was just beginning to emerge; the physiology, psychology and sociology of reading were in their infancy. For many years, however, the chief objective for teaching reading had been to develop appreciation and tastes in good literature which would be a cultural asset to the individual in adult life (13). Now, numerous people, still working under the influence of this objective, directed their research activities to a probing of the hows and whys and whats of the choice and enjoyment of literature. Numerous masters' theses and doctoral dissertations were concerned with these topics and several investigations also were conducted by people in the public schools.

A few studies of taste and appreciation were made in the thirties but the number declined sharply with the advent of new means of mass communication. In the latter part of the thirties, concern about reading of comics became a major research interest. This interest continued through the forties and eventually was supplemented with research in regard to radio programs—research to find which programs were favorites at different levels, time spent in listening, effect on school work, and so on. In the years of 1949-1950 television entered the homes of America and since that time TV viewing has been in the spotlight as a subject of investigation.

During the last two decades several studies have been conducted in regard to the newspaper, magazine and book reading interests of children and adults but the topic of developing taste in literature has all but vanished from research consideration. Interests, of course, reflect taste, but studies having to do with the development of taste per se are extremely rare in the annals of educational literature.

Purposes of This Research Bulletin

We have examined some evidences that point to the need for improvement in literary tastes at all levels, and we have also noted the dearth of current research in regard to this aspect of reading instruction. In consideration of these conditions the writers of the articles that follow have summarized whatever research data they have been able to discover and have supplemented their summaries of research with empirical findings in regard to methods.

It is hoped that this bulletin may serve two purposes: (1) to stimulate teachers to put forth greater effort in developing the tastes of children with whom they work; and (2) to encourage renewed interest in conducting research in regard to this important aspect of reading.

In regard to research three challenging possibilities present themselves:

1. There is a dire need for tools to use in measuring literary tastes and appreciation at all levels. Research cannot proceed far until new tools of measurement are developed.

2. Some of the older studies are interesting and provocative and might well bear repeating with improved designs and under present environmental and social conditions.

3. Many methods and materials in current use should be tested for their effectiveness in developing tastes, and new methods should be devised, applied and measured.

Those who are searching for a research problem, those who are interested in literature, those who would contribute something toward a richer life for future Americans should not overlook the exciting possibilities of probing the significant topic of developing taste in literature.

Let's have a revival of interest in developing literary taste!

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Development of Taste in Literature in the Elementary Grades

HELEN HUUS

One of the major purposes of teaching literature in the elementary schools is to help children develop successively higher levels of appreciation and tastes in the selection of their reading material. This aim has been reiterated in the writings of educational authorities for years, but a survey of research does not bear out this concern, for there is a dearth of objective data regarding this subject. The survey indicated considerable interest during the decade of the twenties and of the early thirties, but only a few studies that have been reported since that time.

This summary approaches the improvement of tastes by identifying the elements considered inherent in such development and by citing some of the affecting factors. Then follows a report of the research studies, studies that deal exclusively with attempts to upgrade choices in literature or to increase the powers of discrimination. The last section contains suggestions for classroom practice from teachers and experts in the field of children's literature. The account concludes with a listing of some areas in which research is needed.

Elements Inherent in the Development of Tastes

The Purpose of Literature

In discussing what literature is for, Okerlund (39) says:

> It should be offered to meet the particular needs of a particular group of readers at a particular time. The result will then be aesthetic enjoyment, and that is what literature is for. Taste, culture, and similar ends will eventually follow of themselves as by-products of reading.

Pooley (41) in the recent edition of the *Encyclopedia of Educational Research,* expresses the following idea:

> Almost all teachers of literature would agree that a prime objective of instruction is "appreciation," but few can define the term qualitatively and even fewer can measure its achievement.

In a similar vein, Frank (24) states the purpose of reading thus:

> . . . Is it to stimulate the imagination, to delight the heart, to provide a haven of escape from a world "too much with us," to supply information, to broaden the mind, to enrich the spirit, to carry on the culture? Perhaps it is all of these things, but not all at the same time or for the same person. Perhaps reading is for each according to his need. In a magazine, an encyclopedia, a newspaper or even on a cereal box cover one may find a piece of reading which will both delight the heart and inform the mind.

And Smith (48) sums it up well when she says, "Literature is for delight. It is for the enrichment of personal living and the deepening of insight into human nature and human experience."

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While authorities are generally agreed on the purposes of literature, there are opposing points of view regarding what children should be allowed to read. There are those who feel that children should be protected from some of the vulgarity, vice, and violence found in certain types of literature, while others believe a child should have access to *any* book. In a provocative article, Martin (34) asserts that "Books are to be read" and makes a plea for the elimination of censorship.

> The newspaper, the advertising flier, the business letter, the bulletin from headquarters—these are reading exercises which neither stretch our mental muscles nor stimulate our nerves; we absorb, digest, and eject them with, at most, a slight quiver here and there in the nervous system. But every now and then we read something and we know we have been stirred; we remember the experience and even if we do not measure it, we know it has consequences in our lives. It is that kind of reading to which we must turn if we hope to find out why books are to be read, why reading is worthwhile.

Mood (37) also recommends the elimination of censorship in an article entitled, "Let 'em Read Trash!" He argues that

> . . . You don't protect children from corrupting their musical taste by forbidding them to hear Elvis Presley—you do so by exposing them to good music.
>
> It is my special job to foster good taste in literature by exposing young people to good books. In a garden you foster flowers by extirpating weeds, but in the mind of a young human being you don't extirpate the weeds but crowd them out, as you free a lawn from weeds by making the grass grow so lushly it starves the weeds. Did you ever notice that there are more weeds in the garden than there are in the pasture?

Whether or not all books are made available to children, there still remains the problem of helping them become increasingly mature in their reading taste as evidenced by their selection of reading materials.

The Meaning of Taste

Taste is defined by Webster (57) as:

> The power of discerning and appreciating fitness, beauty, order, congruity, proportion, symmetry, or whatever constitutes excellence, esp. in the fine arts and belles lettres; critical judgment, discernment, or appreciation.

Inherent is the element of quality and its discernment by those who possess taste. This element contains many factors, only one of which is emphasized in the explanation by Ernst (22):

> Good taste implies suitability . . . involving that evanescent quantity, taste, or the use of a thing in its right place. No ethical standard is concerned, no moral code involved. Parents, cannot, if they're wise, legislate or forbid in these matters. It won't work anyway! The best we can do is to give our children a sense of choosing.

Betzner and Lyman (5) apply the criterion of taste to reading and describe it this way:

> . . . *taste* is the integrated sum total of an individual's interests, likings, and choices as manifested consistently at any given period of his life. In any important field, such as reading, both emotional and intellectual elements enter into the constitution of a person's developing or relatively permanent tastes.

Waples (56) makes the same point, but emphasizes the part of the reader himself as he acquires higher levels of discernment.

> . . . Literary taste, if we accept what the masters tell us, is a preference for the artistic as against the inartistic; a preference for the more excellent as against the less excellent; a preference for writing which approximates the perfect expression of an idea, an expression which like any other art demands everything the writer has, his understanding of people, of his own strength and weakness, and of his art—an art achieved by the grim tears of persistent frustration; and by the surrender of all else he holds dear. We are told that literary taste begins here. At the very threshold of literary taste and before its devel-

> opment can proceed, the reader must be the sort of person who will recognize and prefer that sort of writing to any other, much as a young frog will recognize and prefer water to dry land.

This same personal commitment is recognized by Becker (4), who places responsibility upon the individual in the development of taste in reading.

> Discrimination comes gradually, and good habits in reading are all based on the development of discrimination, on the training of your judgment so that you select for yourself the books that you need for mental and spiritual growth, for the enrichment of your life. You can't have someone choosing books for you forever; it is your business to begin to train yourself for judicious choosing.

Individual reaction to literature, the appreciation of what an excellent piece of writing contributes to personality, is described by Simon (44) as follows:

> Appreciation, in the aesthetic sense, is something which the individual experiences in the presence of a work of art, a painting, a symphony, or a poem. More specifically, it is the total reaction of the beholder to the work of art . . .

Arbuthnot (2) analyzes an aesthetic experience as being first sensory and then emotional.

> . . . That is, there must be a sensory equipment which responds to sights, sounds, tastes, smells, and feelings; and there must also be an emotional equipment which responds to love, feels sorrow, and reaches out to joy as cold hands reach out to a fire. The child has this equipment. His senses are unjaded; his emotions, keen and fresh. He is ready for poetry, and it can warm his young spirit.

And finally, Smith (47) states it succinctly when she says, "In the final analysis, appreciation is *personal acceptance of worth.*"

The authorities quoted here, and these are but a few of the many who are writing on this topic, indicate that appreciations and tastes require an understanding of what the selection means, involvement with the literary material, a sensitivity to the emotions engendered by the selection, an identification with the situation, a recognition of those elements that indicate quality of expression, and the acceptance of only a high standard of writing.

Steps in Developing Taste

Children, even when they come to school for the first time, vary greatly in the background with which they begin their formal education in literature. An editorial in the *Elementary English Review* (20) in 1929 describes two levels of appreciation as "first, appreciation at the level of immediate enjoyment and pleasure, and second, appreciation that comes as a result of deliberate or purposeful cultivation or training." At the first level, the child will choose what he knows from previous experience he will like to read and what he can obtain within his immediate environment, but at the second level, he needs guidance in selecting successively higher levels of quality. This is what the school can do. Teachers continually are probing to find the intermediate goals that lead toward ever higher goals and to learn how these can be reached.

The best delineation to date of sequential steps for improving taste in reading has been devised by Wittick (61) and was presented at the Conference on Reading at the University of Chicago in 1960. She describes the first step as "listening," for it is during this period preceding reading that the child often learns to like books, and "Liking books comes first." The taste for poetry is also "likely to develop during this period, if it is to grow at all." The second step is the child's becoming an independent reader and reading whatever he is able to read. Browsing also begins during this period. The third stage is reached when the child desires to own books for himself. This may take the form

of wanting to keep school texts or of clinging to gift books after he has outgrown them. The fourth phase occurs when the child discovers comics, but if he has developed wide reading interests and enough reading skill, this phase "passes without much permanent effect." The fifth step is reached when the reader recognizes that reading can do things for him. The sixth and highest level is attained when the reader comes into a full realization of what reading can mean in his life. He is then a sophisticated, critical reader, who questions what he reads in relation to his own experience and who challenges the competency of the author. Such a reader embarks on an independent reading program that contributes to the richness of living.

Wittick has also devised five steps or levels in the development of taste in poetry that recognize the contribution which form makes to the appeal. The first level is characterized by "conscious pleasure in strong rhythm and rhyme, even with nonsense syllables," and accounts in part for the popularity of Mother Goose with young children. At the second level, the reader likes limericks and other "fun poems," and Edward Lear is popular. At level three, the reader meets the narrative poems and ballads and is drawn by their emotional appeal. The fourth level occurs when he later comes upon lyric poetry, and finally, at the fifth stage, after his experience with conventional poetry, he may turn to the "sometimes baffling pleasure of considering modern, experimental forms."

Like other types of development, the growth of reading appreciations and tastes progresses from immaturity to maturity, but the exact stages and sequences await further study and research.

Factors Affecting the Improvement of Tastes

Factors that affect the improvement of tastes in literature among children in the elementary school are discussed under four headings: as they relate to the individual himself, to the home and family, to the school situation, and to the material being read.

Relating to the Individual

Affecting factors for learning have been discussed by psychologists, and those pertaining particularly to literature have been considered by authorities in that field. Aesthetic development, like any other, requires a readiness on the part of the learner that indicates he has the maturity to see and absorb and the need to express relationships he has perceived. The form of his expression may be talking, analyzing his own emotions, or only thinking about what he has read.

Among the research studies considering factors affecting appreciation is one reported by Bulley (9) in 1934 which attempted to determine if taste differed according to age, sex, education, or special forms of art teaching. She gave the 708 girls and 1201 boys in the study a test consisting of judging the better illustration of each of 9 pairs of household objects. The results indicated that

> . . . there seems to be little doubt that when they reach the age of 10 taste begins to decline until it touches bottom about 11-13. Then a change sets in. Taste steadily improves until it merges into the general level of adult taste (or lack of taste).

Another part of the study compared the results with those on an earlier test by the same experimenter with 2038 boys and girls from England and abroad (France). The test contained pairs of pictures in the fine arts category, and on the basis of both

comparisons, Bulley concluded that aesthetic judgment seems to follow more or less a definite development at certain ages and that good art teaching can save the children from the influence of ugliness. These conclusions have implications for school instruction, and when viewed in relation to the stages defined by Wittick become important to teachers of the arts.

A later study by Dewar (18) compares scores on the Burt picture test and the Bulley, Meier-Seashore Art Judgment, and McAdory Art Tests for 338 girls in elementary and secondary schools. The results point to a single general factor as well as some specific factors suggestive of different types of appreciation as responsible for the test responses. Dewar, therefore, says that the development of artistic appreciation involves "a change not only in aesthetic capacity but also in attitude or type."

A questionnaire study by Smith (49) was based on replies from 217 teachers enrolled in summer sessions of twelve institutions. They ranked the following factors as most important in learning to appreciate literature: mental set, goal or objective perceived by the learner, the present environment, and the physical condition of the learner. The emphasis on mental set is consistent with the findings of Dewar.

Relating to the Environment

Factors outside the individual may affect his ability to improve his appreciations and tastes. Among these Betzner and Lyman (5) mention the national attitude towards culture and values and the place of the arts in the national scheme. Another may be the inability of persons to obtain varied, first-hand experiences in the range that would enhance their background for literature. Still another is the lack of readily available records of experience, whether printed, recorded, or executed through some other media of expression. There are also factors in the home environment of children that affect their opportunities for aesthetic development.

Dovey (19) studied the effect of a good preschool background on the entering first grade child's growth and appreciation of poetry presented to him with emphasis on poetic values. The 19 children in the study were given a 25-point test on stories, poems, and nursery rhymes most frequently used in first grade, and a more comprehensive check list was sent to the mother in order to determine the child's acquaintance with literature upon school entrance. To judge the child's appreciation of poetry, he was asked to select the better of 10 pairs of poems related in theme but contrasted in poetic value. The Pintner-Cunningham Primary Mental Test was given to measure intelligence. During the year, 180 poems were presented with stress on poetic values. A 15-minute period daily was devoted to having children hear poems read, participate in related activities, repeat poems memorized, and listen to poems requested. The following conclusions were made on the basis of careful records and other data: "a literary home background did not increase the child's ability to discriminate" initially between good and poor verse; intelligence does appear to be a factor in ability to discriminate good verse from poor; a favorable home background serves as a "foundation for later refinement"; and children from literary homes show greater interest in poetry than others, as indicated by their requests, memorization, and discriminating comments.

Relating to the School Situation

Factors in the school situation also affect the development of a high standard of literary choice. The flexibility and scope of the curriculum, the amount and quality of

reading materials, the approach made in the teaching of literature and the creative arts, the recognition accorded quality production, the opportunity for individual satisfactions, and the methods of guidance need to be considered.

Three studies give evidence of the influence of the teacher's competency and enthusiasm in the development of literary taste in children. The earliest of these is a study by Wightman (59) in 1915 "to ascertain the reading books that made the strongest appeal to the interest of children," and "to determine the primal causes for children's preference." Children in 73 classes in grades 3-8 of the Nyack, New York, public schools participated in the study. In September, teachers were asked to list 5 of the 15 readers for the grade most enjoyed by the pupils; 150 days later children were asked to list their first three choices of books, and 30 days later to list 5 readers in order of preference. Data from 64 classes (5 were omitted where teachers had no preference and 4 where teachers were indifferent to reading) showed that in nearly every class, the children preferred the same book that the teacher was enthusiastic about. In 20 individual cases where children were at variance, the majority were investigated, and in every case there was a parent or some friend who had sparked the child's interest. Wightman concluded that "interest and inspiration are contagious" and that teachers can interest children in almost anything.

A study by Coast (15) in 1920 of grades 1-5 of the elementary school at the State University of Iowa had as its objective "to determine what poems most appeal to children and how teachers' choices influence children's taste in poetry." A week before the survey was to be made, teachers emphasized poetry in their classes, called attention to poetry books on the shelves, and gave special demonstration lessons in poetry. At the end of the week, children were given a questionnaire regarding the preferred titles of volumes and poems read at school or read or heard at home. Teachers also filled out a questionnaire listing the 10 poems they "most enjoyed teaching." The overlap between teachers' and children's choices was especially noticeable in grade one, and to a lesser degree in grades three and five. Coast concluded that "The teacher's influence upon the literary tastes of her children is even more powerful than we realize," and that teachers therefore have an opportunity to cultivate in pupils an ability to appreciate the best in poetry.

A more extensive study was conducted by Cappa (12) in California. He obtained data from 2,500 children in the kindergartens of Contra Costa County regarding reactions to storybooks read by their teachers. Eight types of responses were recorded; the most noted (38.2%) was the desire of the children to look at the book that had been read. The second most frequent response (27.3%) was the request to have the story read or told by the teacher; the third was drawing (10.7%), and the least frequent was block play (2.2%). Other responses included painting, dramatic play of the story during the work or play period, retelling of the story by children to other children, dolls, etc., and clay modeling. The reactions were analyzed as 32.5% verbalized and 67.6% overt actions. The study bears out the findings of Coast relative to the importance of the teacher's influence on the group, for a teacher can affect children's choices through presentation.

If teachers do exert such an influence upon the literary tastes of children, their own standards and backgrounds of literary knowledge become of importance. Thompson (53) compared the literary backgrounds of 200 normal school students with

200 persons who also loved literature and who might be rated as successful above average in their respective fields. The objective was to discover factors that affect the failure of elementary schools in developing literary appreciation in its pupils. When studies of 200 persons in 61 occupations were analyzed, the influence of the home was apparent in 100 cases, while the other 100 who were holders of earned degrees and who were one generation removed also indicated the home as a controlling factor, but not to the same extent. As the home decreased in its influence, the school and the public library rose in importance. When the 200 normal school students were studied, it was found that the home influence showed "a tremendous decline," that the school was almost static as a force, and that the influence of the public library was very much increased. The quality of the material dropped from 90% superior for the control group of 200 to 6% superior material read by the normal school group. Thompson concluded that for the group studied, the normal school students showed unfavorable backgrounds in comparison with the control group and had "literary backgrounds which are probably inadequate for a teacher." Another of her observations was that "There is reason to believe that children get much poor literature including the vitiating 'series books' at the public library." On the basis of the results, she recommended that training schools select candidates better and that they attempt to remedy the situation by improved courses in children's literature.

That methods of teaching influence the appreciation of literature was the purpose of an early study by Hosic (32) comprising four parts. The first analyzed the nature and purposes of literature as ranked by judges. The most important was the stimulation of the imagination, while detail of fact and technique was rated lowest. The second part of the study included an analysis and classification of 18,873 study helps in four sets of readers for grades 4-8 according to the ability (a) to fix memory of fact, opinion, or estimate, (b) to stimulate observation, analysis, or reflection, (c) to stimulate and direct objective activity in order to make an impression permanent. Hosic found a total of 40.4% of helps were for (a), 30.4% for (b), and 29.0% for (c).

The third part consisted of stenographic reports of 18 regular 30-minute reading lessons in several Chicago schools. From these reports, 1,152 questions and helps given by teachers were analyzed. Hosic found a similarity between these questions and those in the textbooks, since 24.2% related to (a), 45.6% to (b), and 30.2% to (c). There was practically no evidence that teachers used the study helps in the textbooks but that their questions dealt with details at the expense of the whole.

The fourth part of this study was an experiment to determine the relative value of the whole versus the part or piecemeal study of poems in two sixth grades containing 36 and 43 pupils, respectively. Hosic obtained their reading level by the Kelly Silent Reading Test for Grades VI, VII, and VIII, and asked them to name 5 pieces read at school, the one liked best, 5 selections to recommend to others, and the one liked best as a present. The Trabue Language Completion Test E was also given prior to the teaching sessions. The experimenter then taught 4 poems to each class, alternating a "positive" (whole) approach and "negative" (part) approach. Stenographic notes of the lessons were made. Results of choices in Class A did not show decided preference for poems taught positively, but did in Class B. In seeking an explanation for the discrepancy, Hosic made later studies, and the experiment was repeated with Classes X and Y in another school. The results indicated that children

chose poems "according to the treatment given, not in accordance with natural appeal of the selection." Hosic (32) concluded that proper methods of teaching can bring about desired results in the teaching of poetry and that attaining the objectives can be prevented by improper methods. He also concluded there is

> . . . a strong probability that a piecemeal attack on poetry with formal and ineffectual reading aloud and much insistence upon the discussions of details of language, without any attempt to bring the pupil's own experiences to bear on the poem as a whole and without any final synthesis, is relatively ineffective as a method teaching.

Hosic also emphasized that "The teacher's example is contagious."

In 1932, Frawley (25) compared the effectiveness of five methods of memorizing poetry in relation to comprehension, amount memorized, and attitudes obtained by 300 children in grade 5B normal or rapid classes in 12 schools of Queens, New York City. Ten poems were used, two for each method. Each teacher taught two poems by each method on a rotation plan, and each poem was taught twice by each method. Teachers kept a weekly record sheet giving the number of pupils memorizing each poem, the number selecting to memorize, the types of activity selected, and the attitudes indicated. At the end of ten weeks, a series of tests was given. The "required" methods (reading independently with required memorization, required independent memorization or required supervised memorization after poem was taught) showed 87.5% correct responses on tests, while "activity" methods (choice of memorization encouraged after poem was taught or other independent activity as alternate and no memorization required or suggested) showed 78.9% correct responses on the average. In the 5 subtests requiring recollection of exact lines, the required methods were superior; the activity methods were superior in the two subtests requiring understanding and knowledge. Frawley concludes that more is memorized under required methods, that there are favorable concomitants and that more children did unrequired work at home under the activity methods, that I.Q. appeared to be a factor more in required than in activity methods, and that undesirable attitudes may be concomitants of required memorization.

Studies such as these need to be interpreted in the light of the prevailing educational climate when they were made and in terms of the validity of the educational objectives stated or implied.

Relating to the Material

In 1923, Uhl (54) received replies to a questionnaire from 2,253 elementary school teachers who indicated why six selections in basic books were considered superior and why six were inferior. He followed up the questionnaire by asking teachers their degree of success in teaching 50 selections for their respective grades, 3-8. Pupils read the selections, then told why they did or did not like them and answered comprehension questions over the contents. Teachers evaluated inferior material as "overmature, unreal, depressing, monotonous, not well told, too long or scrappy." Selections rated as superior by both elementary teachers and pupils had

> . . . dramatic action, adventure, heroism, interesting characters, interesting problems for discussion, humor, portrayal of kindness and faithfulness, a supernatural element, and the portrayal of animal life or the play of animals.

Uhl concludes that superior material aids the reading objectives of skill mastery, comprehension and interpretation, and the development of general culture. Teachers most frequently objected to those selections requiring careful analysis that make inde-

pendent silent reading by pupils difficult, if not impossible, until after class study.

In connection with the New York Regents' Inquiry, Smith (45) reports the results of a study of the reading habits of the boys and girls in alternate years from grades four through twelve. The diaries of books and magazines read during a three-week period were examined, and a test devised to cover selected children's books of recognized interest and value published within the last twenty-five years was administered. Alternate items concerning inferior juveniles such as *The Bobbsey Twins, Nancy Drew,* and the "Big Little Books," were inserted into the test. At every level, the boys on the average were more familiar with recommended books than the girls, though the individual schools varied. In some schools, each succeeding grade showed an increase in knowledge of good books over poor, while in others a sudden spurt of inferior reading outside of school paralleled the reading of classics in the ninth grade. In addition, Smith found the knowledge of literature of elementary pupils on the Unit Scales of Attainment one year lower than the average in any other major elementary field, indicating a definite need for improvement.

The interests of the group and of the individual will obviously affect choice of material. What a child will willingly start to read and then continue reading depends in part on interest. The danger, as Parker and Thyng (40) note, is that adults may fail to realize the importance of the peer group.

> . . . They (the adults) need to understand the delicate relationship between the adult guide and the child with his own impulses and tastes. They must realize that individual interests merge with group interests, so that the separate character of a child's choices is almost obliterated at times by his acceptance of group standards. It is essential, too, for adults to note the varying interests of a child at successive stages of development. . . .
>
> Taste is not transferable from one person to another, but it grows as maturation occurs, opportunity permits, and experience is guided.

The general relation between the pupils' meaning vocabulary and some of the factors contributing to the appreciation of literature was studied by Garrison and Thomas (27). Sixty-six children in two sixth grades of Raleigh, North Carolina, who had been given three vocabulary tests in connection with an earlier study were given three tests of literary appreciation. The results showed that sentence vocabulary and rhyming correlated with the tests of literary appreciation—discovery of theme, reader participation, and sensory image, but that the third vocabulary test, word building, showed little relation. The correlations between the three parts of the literary appreciation test were positive but not high, indicating that each tests different phases of appreciation to some degree independent of the other. These results indicate the importance of vocabulary knowledge to the appreciation of literature.

A similar problem was studied by Weekes (58), who tested the extent to which figurative language, involved sentence structure, and actual experience as factors of meaning affect children's choices of poetry, on the assumption that meaning is basic to appreciation. The subjects were 412 children (206 pairs) in the sixth grades in three cities and six small communities. Courses of study from 35 school systems were surveyed, a list was made of poems appearing in 10 or more, and these were analyzed according to 20 themes. From this group 41 poems were selected. For 17 of these, simplified versions were made, and the pairs (original and simplified) were used to find the effect of simplified language on comprehension, and the effect

of comprehension on choice. Twenty pairs of poems were made by selecting contrasting experiences to determine the effect of actual experience on choice of poem. The results indicated that figurative language and, to a lesser degree, involved sentence structure, tended to obscure meaning and to constitute a reading difficulty, that most meaningful poems were likely to be chosen, and that actual experience was a factor of meaning and as such influenced the children's choice. Difficulties caused by figurative language may result in "dislike for poetry rather than a liking; or there may develop, quite early, preferences for that which has little or no literary value." The implications for teaching are clear: clarification of sentence structure, explanation of figures of speech, and provision of first-hand or vicarious experience as elements of poetry teaching.

The findings of Looby (33) with 77 sixth grade children corroborate those of Weekes. Looby attempted to ascertain "the extent to which children understood words and phrases read in literature." Pupils were given the Kuhlmann-Anderson Tests for grade six, the Iowa Silent Reading Tests for Elementary Grades, Form A, and 5 tests constructed specifically for the study. The literary material chosen was the version of "Achilles, Famous Leader of the Greeks," by Alfred J. Church, which could be easily divided into three parts. The first part (a) was taught by the teacher so that parts (b) and (c) could be read silently and understood by the children. The teacher gave the pronunciation of all proper names, encouraged free discussion, built up a background, created interest in the selection, and read part (a) as a conclusion to the lesson. According to test results, pupils understood slightly more than three-fifths of the words and phrases and varied in their ability to use context to obtain meaning. There was a correlation of +.80 between mental ability and understanding of words and phrases and +.87 between reading test and unit (literary) test scores. Looby also found that pupils varied widely in their derivations of meanings, that recall type tests caused more difficulty than recognition types, and that certain literary selections included in readers are too difficult for children to comprehend.

Factors affecting literary appreciation that have been considered in the studies reviewed here include intelligence, age, attitude, home background, teacher enthusiasm and literary background, methods of instruction, difficulty of meaning, and the interest of the material.

Tests of Literary Appreciation

Three studies treat the problem of measurement of literary appreciation. The first by Graves (28) in 1927 attempted to measure literary merit and personal enjoyment by using a 10-point system similar to that used for the Winnetka Graded Book List. Results obtained from public librarians in St. Louis, Detroit, Indianapolis, Worcester, and Port Huron indicated that there was a variation between ratings of personal enjoyment and literary merit in the 12 books selected for evaluation as representative of various types and periods of literature.

In 1929, Speer (51) conducted an elaborate study of 238 pupils in sixth grades to measure certain appreciative functions. He used recognition of merit as an index basic and essential to appreciation, and devised "general merit" tests, including 10 subtests (recognition of merit in poetry, recognition of merit in prose, sensitiveness in aesthetic reactions, art judgment, apperception, socio-economic status, silent reading, a composition test on "Happiest Hour I Ever Spent," and two drawing tests). The correlations between mental age and

poetry and mental age and prose with reading partialed out were very low, and those between reading and poetry with mental age partialed out were also very low, while reading and prose showed a correlation of +.32. As a result of the study, the author concludes that the relation is low between composition and recognition of merit in prose and between drawing and art judgment, that intelligence beyond the sixth grade level is not a factor in appreciation of prose and of very little significance in appreciation of poetry, that economic status does not relate at all to appreciation of either verbal or aesthetic aspects, and that cultural background has a slight positive factor for prose, a very low relation to art, and lowest of all for poetry judgment. The ability to read correlated higher with prose than with poetry, and verbal aspects are related to each other and art aspects to each other but not one to the other. He therefore concluded that appreciative learning is specific and that appreciation of art and literature needs to be taught specifically.

The third study, conducted by Williams, Winter, and Woods (60) between 1931 and 1936, attempted to determine the appreciation of prose and poetry in relation to an accepted standard and to compare this appreciation with that of art and music. The group consisted of a total of 256 girls, including 70 in the 11-14 age group in the top elementary classes. Five methods were used in the experiment, and the choices of the subjects were compared against an ideal order given by literary experts. On the basis of the results, the experimenters concluded that the "capacity for literature appreciation is discernible in a primitive form at a much earlier age than generally assumed and increases steadily with increased age," that there is a "group" or "general" factor for aesthetic appreciation common to various media, and that bipolar factors include a tendency to prefer classical writers and objective style and a tendency to prefer romantic writers and subjective style. They also found a positive relation between types of preference in all three aesthetic fields: intelligence correlated +.63 with literature, +.31 with pictures, and +.22 with music. This substantial relation between intelligence and literature appreciation is borne out in studies by Dovey and Speer.

Improving Children's Tastes in Literature

Studies reported thus far have dealt with peripheral aspects of appreciation and taste development. The dearth of studies dealing directly with actual improvement—an evaluation of methods bringing about changes for the better—is sadly apparent. The fact has been bemoaned as long ago as 1927, when Rasche (42) commented that teachers and librarians spent more effort in getting children to read than in trying to improve their reading tastes. Betzner and Lyman (5) reiterated the problem in 1936, when they reported that "little or no light" had been shed on changing the tastes of an individual, and in 1940, Gray (29) listed among the problems of reading at that time the need for elevating taste, for children's choices "revealed by the numerous recent studies, remain at a disappointingly low level." He later pointed out the failure during the decade of the thirties to give attention to the cultivation of appreciation and taste in reading.

While there have been numerous studies relating to the preferences, choices, and interests of children in books, poetry, magazines, and newspapers, the reports of studies dealing with tastes "before and after" special training are few. There are, perhaps, several reasons for this. Such studies have so many variables that it is

difficult to set up a controlled study. Such studies take an extended length of time, whereas data for a status study can be obtained within a relatively short span. Such studies also involve intangible aspects whose influence may not be apparent at the end of the experimental period. And such studies deal with personal, often private, emotions and reactions that may result in invalid data.

Through Literature Lessons

The pioneer study in the development of appreciation was conducted by Broening (8) in 1929. She first analyzed the elements of literary appreciation, then prepared a test to measure these elements. The test was administered to 368 pupils in grades 4A to 6B in some of the Baltimore schools. The 10 groups were equated on intelligence, age, silent reading ability (Thorndike-McCall Reading Tests), on emotional and sociological level (Broening Avocational Interest Tests), and on literary appreciation (Broening Literary Appreciation Tests), on sex, and on environmental factors. A parallel application of the experimental factor was carried out with a group in Philadelphia by the experimenter's qualified assistant. The experimental groups were given lessons in literary appreciation with material that was especially chosen to be of intrinsic interest to them, that was within the range of their real or vicarious experience, and that would clarify, interpret, or extend their appreciation of literature and of life. The lessons in Baltimore were taught by the experimenter and followed a pattern of good teaching: arousing interests and experience, presenting the selection as a whole by oral reading or by reading "high spots" aloud and having children read the rest silently, dwelling upon the meaning as a whole rather than on details of thought or form, giving sufficient repetition to fix pictures or ideas, and using special methods involving projects related to the material. The outcomes of this teaching were noted in spontaneous comments, dramatization, writing a scenario or a story, relating to advertising, the radio, or movies. On the basis of the results obtained after the experimental period, Broening concluded that literary appreciation can be measured quantitatively and qualitatively, that it can be developed by good teaching and materials, that growth in the ability to recognize (select) the superior version is not identical with growth in knowing why the literary version is superior.

A less well-controlled study was conducted by Mason (35) with 4 classes of children, grades 4-6. The purpose was to survey their reading outside of school as an indication of growth in quality of reading resulting from activities in school. Pupils reported everything they read during the week, and books read, including "Big Little Books," were actually displayed with no disparaging remarks by the teachers. Only 5 books of "undesirable" reading were reported, and only one child below fourth grade was reading a newspaper. Magazine reports from the middle grades included the popular magazines, with a few reporting *Boys' Life* and *American Boy*. The most significant growth was shown in the fourth grade that carried out a Book Week activity in November. They visited the children's room in the public library and learned how to use the library, then gave an assembly program on the topic. In the fall, before Book Week, they had read 17 desirable books. A short time later, this number rose to 30, and later checks in the winter and spring showed 43 and 64, respectively. The public librarian reported that this group used the library more intelligently than any other one group in the city.

Fox (23) conducted an experiment promoting interest in reading with 21 pupils in grades four and five in the demonstration school at Abilene Christian College in 1945-46. The reading program was based upon the individual needs of the group, who varied widely in reading ability, who did not have the habit of reading for fun, and who knew "little or nothing about the 'quality' of reading material." Tests were given to locate reading level, interest and activity, to evaluate traits, and to diagnose reading habits. Observations were made regarding visual difficulties, and glasses were fitted where needed. The program involved workbook lessons, with better readers helping slower pupils but not at the expense of their own reading time, and free reading lessons where the teacher displayed books enthusiastically and good readers told about books they were reading. The teacher also read a chapter of a book aloud daily; three visits were made on consecutive weeks to the public library; and a chart record was kept of books completed by each child. Analysis of the results showed some spectacular gains. One child went from "Big Little Books" and comics to *Little Men.* The group as a whole made gains in the quality of their recreational reading, and they eliminated all but *True Comics* and *Disney Comics* from the classroom. Children's interests expanded to more fields and types, and good readers had begun to specialize. The approach that good books can drive out the undesirable books and comics was upheld, and children were led to a gradual evaluation in the selection of their reading materials.

Two reports describe attempts to develop appreciation and standards of judgment through a unified arts approach. Bishop (6) proposed a course to acquaint children with certain selections from great authors, musicians, and artists, and through this to create a certain standard of judgment. The plan called for five hours a week for 36 weeks, with the selections grouped around an emotion. The story or poem was used as the introduction and reinforced by the picture and the music, such as Longfellow's "The Village Blacksmith," Rosa Bonheur's "The Blacksmith," and Verdi's "The Anvil Chorus" from *Il Trovatore.* Children would acquire familiarity with the names, and through the relationships be taught respect for art, music, and literature.

A similar plan was reported by Bowes, Painter, and Lynn (7) for a sixth grade class. Children were urged to locate recordings that related to the mood or theme of their favorite stories. The record was played, the story read, the music played again, and the meaning of different parts discussed. Some records used were "The Glow Worm," with Elizabeth Madox Roberts' "The Firefly" and Fawcett's "Fireflies," and "Narcissus" with the myth of the same name. The report contains a detailed list of the records used for teaching, and though no statistics are given, the teacher reported that children obtained a deeper appreciation of both arts.

A study to improve reading tastes in magazine reading was made by Erickson (21) with 35 pupils in a sixth grade class at Escanaba, Michigan, during 1937-38. She first discovered the types of magazines the children were reading through a survey of the homes, analyzed individual interests and the appeal in the magazines, then substituted a desirable type of magazine for the undesirable. Stories from the magazines were read aloud and discussed; some children wrote reviews; others gave reports; hobby clubs were organized; and other activities to stimulate use were promoted. A survey at the end of the project showed the change in the type of material being read. Not only had the tastes in

magazine choices been upgraded, as illustrated by the fact that *Child Life* headed the preferred list, followed by *St. Nicholas,* but the number of pupils participating in the discussion during the morning news had increased greatly, and the median reading level of the group had advanced from 4.5 to 7.5 on the Gray Standard Reading Tests. Erickson emphasized the elevation of the reading standard in the selection of materials in relation to availability, and pointed out that just providing an abundance of reading material is not enough.

Denecke (17) conducted a study with a group of fifth graders where she placed "approved" comic books in the classroom. When children said they liked others, they were told to bring *any* kind they liked to school. Comics were classified as (a) informational, relatively wholesome, (b) harmless, amusing stories of practical jokes, and (c) unwholesome, dealing with crime, murder, hatred, and revenge. Children then canvassed the community to find which stores carried comics in the first two categories. They found one store with all and several with one. Children brought harmless comics to school for exchange; they made oral reports and presented these to other grades; they gave an assembly program and showed the comics, telling the pupils if their neighborhood store did not carry desired ones to have them ordered. After the program, there were several requests for the list of comics, and so one fifth grader duplicated 400 copies at home. The teacher had helped create a demand for better comics in the community.

Through Special Activities

Several teachers and experts in children's literature have made suggestions for improving children's tastes in reading. Arbuthnot recommends starting children wherever they are, then watching them to see that they enjoy what they are reading. If they do, then she says, "you can afford every little while to give them a selection that stretches them aesthetically and helps them grow in taste and appreciation." (1) She also suggests repeating the story or poem, for familiarity increases appreciation. Like fine music, literature not only bears repetition, but needs to be heard repeatedly before it can be fully savored. Poems, especially, need to be read twice—once for the total, and once just to listen. Arbuthnot also believes young children should hear fewer stories but hear those often.

McCain (36) suggests four topics to help in studying literature. The first relates to the author himself—his purpose for writing, his own life as reflected in the writing, his learning, insight into human nature, and interest in external nature. The second is the theme, plot, setting, and sources of the composition. Third, the style of writing, including its originality, realism, imagination, diction, versification, ideals, popularity, and universality, should be analyzed. And last, the reader's reaction should be noted, such as attention to the familiar, quotable passages, knowledge presented, ideals, inaccuracies, clumsiness or balance and proportion, and the treatment of the trivial and important that lead him to make his own criticisms of the work.

Garrigan makes a similar suggestion for setting the stage for the story so that pupils can enjoy the action, picture the images, and hear the sounds as they are described. She says,

> Placing of the setting of the story, identification of the characters, pronunciation of odd names and recognition of words far removed from everyday language patterns, a grasp of unusual deeds and strange adventures, use of pictures and other visual materials—all these heighten the appreciation. (26)

Crane and Heaton recommend that children be provided opportunity to share what they have read, but that they be led to successively higher levels of discussion.

They list five levels as follows:

1. What happened—remembering, recounting, relating
2. How did the character feel?—deepening awareness of personal reactions
3. Could this really happen?—relating real life to the story
4. What would you have done?—problem solving
5. What have we learned from this?—conceptualizing, generalizing, finding the principle, reapplying an understanding already learned (16)

Although used with a seventh grade class originally, this series of levels can readily be adopted for use in the elementary grades.

Many writers make a plea for reading literature aloud to children, particularly those stories and classics that may need the added interpretation for full enjoyment. At all levels, children are capable of enjoying materials above their level of reading ability, and through oral presentation not only do they become acquainted with literature they might otherwise miss, but they also have a chance to share in an aesthetic experience. With most groups this is especially true with poetry. Smith describes it this way:

> A seeing eye and a listening ear, it has been said, are the marks of a poet. Shall we not train children to ask what they see, concretely, in the poetry presented to them, or what they feel, specifically? Shall we not ask them to listen for the appropriate and beautiful music which catches the recurring rhythm of the thing described? Shall we not, above all, refuse to attempt to present in verse those experiences which find their most fitting expression in prose? (46)

Hearing good literature that the child cannot read for himself enriches his experience. Snedaker elaborates on this advantage and suggests others in the following excerpt:

> . . . Enrichment of experience, in turn tends to increase the child's understanding and enjoyment of what he reads independently, because it supplies a rich background of ideas that facilitate interpretations. Furthermore, permanent interests and a desire for wide reading in order to satisfy those interests are likely to result from enriched experiences.
>
> . . . The child's sense of values is deeply influenced by hearing good literature. He is led to set up standards for judging the worth of selections, even though these criteria are accepted unconsciously. Perhaps the most effective method yet discovered for overcoming the attraction of the mediocre "thriller" is to read aloud fine books that appeal to children's interests. (50)

Reeder, too, makes a plea for reading aloud, and spells out the qualities necessary in the teacher who would introduce her class to literature through oral reading. He says:

> To teach children to read for beauty is not hard; it is easy. But it requires one absolutely essential element; it requires that the teacher himself shall feel that beauty. It requires that he shall do much reading aloud to his pupils, interpreting the beauty of the printed page with taste, enthusiasm, emotion. It requires that he shall never ask a poor reader in the class to stumble through a reading at sight of something beautiful. But it requires that he shall stimulate at least some of the members of his class to study fine pieces of writing and to read them aloud also with taste, enthusiasm and emotion. Love of the beautiful in poetry, like so many of the finest things which a pupil gets from his teacher, is caught from the teacher, not taught by him. (43)

Even little children are charmed with the flow and cadence of beautiful writing. Shortly after World War II, there was the

young father, a veteran attending college under the G.I. Bill, who gained great favor with his three-year-old as he read to her his English homework from "Paradise Lost" for her bedtime reading. A similar experience is reported by Bush, who tells how George, aged three, rebuffed the offer of "The Little Red Hen" and asked instead for "'Un-to–the hills–mine eyes'" and "'The Lord–my shepherd–not want!'" Bush says, "I wish you could have heard that baby's voice–gaps here and there where his memory and the meaning failed him–but with the sonorous rhythm still unbroken." (10)

One fifth grade teacher in Los Angeles, as reported by O'Connor (38), developed an appreciation for good books through reading aloud in parts *The Cat Who Went to Heaven.* The class discussed the underlying philosophy, wrote to the author, considered the elements of value in a book, and looked up the history of the Newbery Medal, then wrote to its donor, Mr. Frederick Melcher. Through the teacher's enthusiasm and guidance, children were led to avoid the saccharine and to acquire a love for literature.

Making many good books available is another way of improving taste and elevating standards, for children who have never seen truly beautiful books find an appeal in the colorful comics. But when a child has a chance to live surrounded with beauty, his taste gradually improves, as Bamberger (3) found in her study of illustrations. Children tend to prefer softer, muted colors as they grow older, whereas young children prefer the clear, bright hues. This gradual refinement is only possible when children see well-illustrated books. In order to call attention to particular books and not let them be lost in the group, special exhibits and displays have proved successful by teachers and librarians, just as a quality shop proudly displays alone in the window, one simple, charming hat.

How a creative writing project was used to increase pupils' ability to recognize and appreciate good writing is described by Cacioppo (11). She tells how the systematic plan followed by Benjamin Franklin to improve his own writing was adapted for use with middle grade children. He would read the *Spectator,* make "short hints of sentiments," lay these aside for a few days, then try to complete them again. He compared his attempts with the original, and discovered and corrected his own faults. Some tales he turned into verse, then later put them back again into prose and compared the result with the original. Other times he jumbled the hints into confusion, and after weeks, ordered them again, compared these with the original, and improved them. In fact, occasionally, he felt he had been "fortunate enough" to improve upon the original. The adaptation for use in the elementary school could begin by having children arrange sentences that have been rearranged, compare with the original, and then defend their own arrangements. They could do their own writing using another's ideas, and teachers could change a poem to prose, then children could turn it into poetry and compare with the original. In summing up the contribution of this technique, Cacioppo has the following hopes:

> The thought and work needed to complete these assignments successfully help children to become more perceptive readers. They begin to wonder just how the author is able to write a story, and to question the devices that have been used to bring about a particular emotional response. They are excited when they encounter new descriptive words used precisely. They grow to appreciate clarity of statement and begin to avoid irrelevancies. They learn to read to enjoy plot and characters, and to understand the style used by the author. (11)

Perhaps the most practical suggestion for classroom teachers in encouraging children to lift their literary sights just a bit higher is that made by Smith (47), who urges that children be given reading "ladders" starting where they are, then progressing up to books of better quality. She suggests four stages or steps, with books at each level within the steps, such as:

1. *Nancy Drew, The Bobbsey Twins*
2. *Misty of Chincoteague, The Door in the Wall*
3. *Call It Courage, Caddie Woodlawn, Of Courage Undaunted*
4. *Moby Dick, Huckleberry Finn, The Three Musketeers (47)*

She maintains that children need in-between experiences as they move gradually up the scale, rather than to expect them to jump in one dramatic move.

Hazard (31) makes a similar suggestion when he recommends that children compare different editions of a book like *Robin Hood,* from Disney to Pyle to John Keats' poem "Robin Hood." He thinks children should evaluate the different versions, the TV production, and correlate art and music so that various media are related to one another, similar to that suggested by Bishop (6) and Bowes, *et al.* (7). Pupils must develop habits of critical attention, but "we must start with the raw material of judgment, which is experience. And their experience is dominated by the mass media of communication." (31)

Carr (13, 14) recommends starting with children's present interest in comics, then leading them into worthwhile books that contain the same elements of adventure, excitement, and humor. After analyzing the appeal of comic books, she presented a list of substitutes—children's books of recognized quality that contain similar elements of appeal.

Other activities such as book fairs, hobby shows, book talks, book menus, dramatizations, assembly programs, booklets, and so on have been mentioned numerous times, but their relative contributions in the total pattern of teaching remains to be determined.

So there are ideas aplenty for teachers who have the knowledge and enthusiasm to acquaint children with books and to surround literature with that special contagious glow.

Summary

The Purpose of Literature

Literature has as its goal to provide aesthetic enjoyment of the cultural heritage, the best that has been written and preserved through the ages. Literature fulfills human needs for growth, security, and beauty. While there is general agreement regarding goals, there are points of difference regarding means. Martin and Mood, for example, advocate the elimination of censorship and recommend that children be allowed to read anything they desire.

The improvement of appreciation (the emotional identification with the writing) and the elevation of tastes (the acceptance of a high standard of writing) are accomplished gradually through a series of stages or steps, according to Wittick. She describes these as listening, independent reading, book ownership, widening of interests, functional use of reading, and recognizing the contribution of reading to life. Comparable steps in poetry development are pleasure in rhythm and rhyme, the enjoyment of humor, emotional reaction to ballads and narrative poems, appreciation of lyrical poetry, and experimentation with new and unconventional forms.

Factors Affecting Development

The factors affecting the improvement of tastes can be grouped into those relating to the person himself, to the home and family, to the school, and to the material.

Among the studies relating to the individual is that by Bulley, who found that there is little difference between the judgments of boys and girls, that taste seems to follow a more or less definite development at certain ages, and that teaching can be effective. Dewar concluded that there was a single general factor in appreciation as well as some specific factors suggestive of different types, so that development of appreciation involves not only a change of aesthetic capacity but also of attitude. Smith's study emphasizes the importance of mental set or attitude of the learner as well as the recognition of a goal or objective. The studies of Dovey, Williams *et al.*, and Speer also indicate that intelligence is a factor in ability to discriminate, though Speer's study found it was not influential beyond the sixth grade level.

The factors in the environment include the pattern of national culture, the opportunity for first-hand experiences, and the availability of materials. Dovey's study found that preschool background forms a foundation for first grade children's appreciation of poetry and that children from literary homes showed greater interest in poetry. Speer concluded that cultural background was a slight positive factor for appreciating prose, but less so for poetry.

Factors in the school situation, such as the curriculum, the teachers, the methods, and the materials, all have their influence. The importance of the teacher has been emphasized in studies by Wightman, Coast, and Cappa, for in these studies the children tended to prefer material also preferred by the teachers. Thompson's study pointed up the need for careful selection of teacher candidates and for promoting adequate courses in children's literature. Hosic's study indicated the superiority of the whole over piecemeal method of teaching poetry, and Frawley found that while more poetry is memorized under required methods than under activity methods, there is a preference for the latter. Required methods may also be accompanied by undesirable attitudes.

The interest appeal of the material is a factor affecting tastes, for unless the material of quality can compete with that of lower grade, it will not be read by many children. Only a few of the studies relating to interest of material have been included, for other sections of this report treat the topic in detail. Uhl's study showed that superior material aids in the attainment of reading objectives of skill, interpretation, and "general culture." In the Regents' Inquiry of New York State, Smith found that some schools showed an increase in knowledge of good books with each succeeding grade level, indicating that taste was apparently improving. One of the elements of interest, ease of comprehension, was studied by Garrison and Thomas, Weekes, and Looby, who found that meaning was important to literary appreciation. Garrison and Thomas' study showed the relation of sentence vocabulary and rhyming to theme, reader participation, and sensory imagery. Weekes found that figurative language, involved sentence structure, and actual experience affected meaning and influenced choice, while Looby concluded that pupils understood only slightly more than three-fifths of the words and phrases in their reading of literature. These studies point to the need for teachers to help children acquire both direct and implied meanings if they are to gain the full benefit from literary works.

Tests of Literary Appreciation

In connection with several of the studies, tests of literary appreciation have been devised. Notable are those of Graves, Speer, Williams, and Broening. Graves had librarians rate books on personal enjoyment and literary merit; Speer measured "certain appreciative functions" by using subtests of 9 aspects, and running intercorrelations that indicated art and literature are separate functions and should therefore be taught separately. Williams *et al.* located a "general factor" of aesthetic appreciation common to various media as well as "bipolar factors" of tendencies to prefer classical writers and objective style and romantic writers and subjective style. It was also found that the capacity for discerning begins at a much earlier age than generally supposed and increases steadily with age.

Methods of Improving Tastes

A rather comprehensive canvass of the literature yielded only six studies that dealt with actual situations where tastes were upgraded because of some special plan. Broening's extensive study showed that growth in this area can be attained if good teaching techniques, an enthusiastic, competent teacher, and adequate teaching materials are available. The study by Mason showed the influence of a library activity on the quality and amount of outside reading of one fourth grade, while the study by Fox indicated the effectiveness of attention to individual needs and the provision of an abundance of good books, both for broadening interest and for refining reading tastes.

Two reports recommended the unified arts approach to literature. The study by Bowes and others used musical recordings that related to the mood or theme of favorite stories, with the result that appreciation of both arts was improved. The plan suggested by Bishop was a course composed of a series of lessons relating music, art, and literature. Erickson's study showed how the reading tastes of a sixth grade class for magazines were upgraded when good magazines suitable to their age level were substituted for adult magazines of varying quality. The study by Denecke described how one teacher helped her class create a demand in the community for informational and harmless comics in preference to the unwholesome type.

Among other suggestions for teaching recommended by experts but not substantiated by research is the gradual introduction of better and better material, as advocated by Smith, Hazard, and Carr. Other activities emphasize the need to build a background for teaching, to foster discussions at successively higher levels, to read aloud and read aloud to children, to make an abundance of books available and call attention to specific books through attractive displays, and to utilize creative writing as a means of aiding children to recognize and appreciate style in writing. Still other activities for sharing, such as plays, dramatizations, and assembly programs have long been used by teachers of literature.

Needed Research

From the preceding account it is not difficult to realize that the improvement of children's tastes offers a fertile field for research. Much that has been done is old; much is very limited in scope and numbers; and practically none has been conducted in grades below the fourth.

Among the topics that might well be considered for future study are the following:

1. What are the sequential stages in the development of discrimination and aesthetic judgment?

2. How can pupils learn to appreciate style in writing without overemphasis on detail?
3. What are effective classroom methods for upgrading tastes?
4. What is the place of the comic book in a child's growth toward reading maturity?
5. How can pupils be led to accept values or standards that may be contrary to popular approval?
6. How can pupils be led to plan worthwhile programs of personal reading?

If this report has seemed unduly pessimistic, take heart. Here is an area of study and teaching that has such a wealth of beautiful, substantial material ready for the using, and when appropriately presented, brings joy and gladness to the hearts of children. Teachers who fail to utilize this golden mine of wisdom and beauty are not only depriving the children; they are cheating themselves of some of the greatest rewards of teaching.

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Development of Taste in Literature in the Junior High School

LEONARD W. JOLL

Within the last two decades there has been a rapid growth in junior high schools in the United States. This has come about as the result of two situations: (1) recent interest in the program to be provided for adolescent youth, and (2) an increase in the school population with fewer dropouts yearly. These points of view are substantiated by Dr. James B. Conant in his report on *Education in the Junior High School Years.* (1)

At the present time, many educators believe that the junior high school period is the most important one in the total development of the child. These are the years when the pupils are neither children nor adults. If they attempt to act like grown-ups, they are told they have a lot to learn; if they pursue activities of children, they are frequently told to act their age. If we expect to develop a taste for literature in this group, then the following topics are important for consideration.

1. Studies related to the development of literary taste in junior high school students.
2. Promising practices being used to develop literary tastes at this level.

Studies Related to the Development of Literary Taste in Junior High School Students

Research in regard to children's interests has been a favorite pursuit for many years. Melbro (12) points out in *A Review of the Literature on Children's Interests* reported in the Twelfth Yearbook of the California Elementary School Principals' Association, that the 1930's may well be marked as the period in which children's interests were discovered. During the period of 1930-1940, a total of 362 articles on children's interests was reported in *Educational Index and Psychological Abstracts.* Studies of children's interests and summaries of such studies continue to appear frequently.

While interest studies of children have been numerous, there has been a great dearth of research in regard to the development of literary taste at the junior high school level. There was some interest in this topic as a subject of investigation in the 1930's and early 1940's. Very little research directly related to the development of taste has been conducted since that time. The few studies bearing on this topic which could be located are summarized below.

Two studies were concerned with the development of taste in and appreciation of poetry. McMurry (11) conducted a study with two groups of pupils who were in the first semester of seventh grade. Her purpose was to find which of two methods of teaching poetry was most effective—the teaching of poetry by placing special emphasis on poetic qualities or the teaching of poetry by a method in which no attempt

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was made to bring the child to a realization of poetic values.

McMurry's conclusions were as follows: (a) At the beginning of the study there was little or no appreciable difference between the groups as to ability to distinguish between good poetry and verse which was lacking in poetic values; (b) the final test indicated that the children who had been taught poetry regularly with emphasis on poetic qualities showed a greater growth in the ability to judge poetry than did those who had not been taught poetry with a systematic reference to basic poetic values; (c) oral and written expressions of the pupils engaging in this study revealed the fact that the group that studied the poetic principles gained a fuller meaning and a deeper appreciation of poetry than did the other class.

Woesner (17) also conducted a study having to do with the development of taste at the junior high school level. Her purpose was to ascertain if writing imitations of poetry was effective in developing appreciation. Students in the experimental group chose their own subjects for writing imitations of poems to be read by the group. In order to write the imitations students had to study rime, rhythm, imagery, peculiarities of language, and stanza form of the original poems. The investigator concluded that imitation used as a means of teaching appreciation of poetry is not superior to the conventional methods. In discussing the limitations of the study she makes these very important observations: ". . .there is a real difficulty in determining when appreciation has been achieved. . . .It seems evident that more accurate and more comprehensive tests for the measurement of appreciation of poetry should be devised."

Some studies have emphasized that those who would develop literary taste should start with the individual child's level of development rather than expecting all children in a certain grade to read and enjoy the same books. McCullough (10) in her article titled "What Is a Good Book for a Ninth Grader?" summarized the results of her study with one hundred fourteen-year-old students. In her conclusion this investigator pointed out that teachers of English should train their pupils to recognize good books by starting at the child's level of literary appreciation.

Norvell (13) reported the results of a controlled experiment concerned with wide individual reading compared with the traditional plan of studying literature. His data showed advantages of a vitalized program of wide reading of literature with adaptations to individual differences as contrasted with the traditional plan of having all members of a class study designated selections.

Hermans (6) made a questionnaire study of over 1900 adolescents which led to this conclusion: "the course of study in reading for pleasure and appreciation in the junior high school must be based on the nature of the child himself rather than on what he may be in the future."

It is generally conceded that the first step in developing taste in literature is to find out where the individual is and to proceed from that point. In this connection a word might be said in regard to the danger of applying broad generalizations resulting from studies of children's interests. Melbro (12) in consideration of individual differences concluded at the end of his review that, on the whole, the numerous studies which attempt to locate pupil interests in terms of subject preferences are unproductive. The writer (8) concluded as a result of using the forced-choice interest inventory technique, that the employment of an interest inventory would probably prove unsatisfactory in determining the

areas of interest in literature for junior high students.

The difficulty of literary selections as related to the development of taste has been the subject of some studies. These studies are especially significant, for surely we cannot expect junior high school students to develop taste for literature which is too difficult for them to read.

Figurel (3) estimated the difficulty of certain classics used in ninth grade literature classes and compared them with grade scores in reading of 168 ninth-grade pupils. He found that many of the selections were much too difficult for a surprisingly large proportion of the pupils. His conclusion emphasized the fact that "custom and tradition are not in themselves necessarily good criteria for determining the grade allocation of reading material."

Jackman (7) conducted a study resulting in evidence to the effect that there are many factors other than vocabulary and sentence structure which determine the maturity of the content of a selection, such as "plot complexity, number of characters, fineness of character delineation, philosophical concepts presented or implied, use of figurative expressions, and a generally distinctive style." This investigator is sound in maintaining that the maturity level of material cannot be satisfactorily measured through structural items only.

Some studies have been conducted with junior high students in regard to the development of taste in magazine reading. La Brant and Heller's Study (9) in an experimental school resulted in a very constructive conclusion. This conclusion was that the solution of the "problem of teaching pupils to read good magazines lies in making the magazines available in quantity, in providing situations where they can be read profitably, and in allowing leisure for their use."

Williams (16) conducted a study of magazine reading in schools in England. Other studies have shown that the reading interests and tastes of junior high school students in England are very similar to those of American children at this level, so Williams' conclusions are pertinent to the discussion. This investigator stated that (1) "the young adolescent who reads at all may read anything which comes his or her way, and (2) "that literary taste has not fully matured when the school leaving age is reached." In addition Williams drew two other conclusions which are significant from the standpoint of developing tastes. These conclusions were: First, it does not appear that schools and educationists are making "the fullest use of opportunities for introducing the adolescent to worthwhile reading matter . . .; second, a great reserve of reading energy remains untapped which could be used to raise the cultural level of children who are approaching the age at which (for many of them) their formal education is about to close."

Unfortunately this is about all that can be presented in the way of research reviews on developing literary tastes in junior high school students. The remainder of this account will be devoted to empirical discussion based on the experiences of successful teachers of literature.

Promising Practices in Developing Literary Tastes in the Junior High School

Did you ever see a group of children who did not enjoy listening to a good story? Children at all ages like to have stories read to them provided the material is suitable and well read. Teachers at every level should read to their students. These readings should be supplemented by good recordings, if possible, and then followed by lively class discussion. Junior high school teachers might well take a lesson from kindergarten and first-grade teachers.

Not only do children in the grades enjoy discussing a story but they frequently like to act out parts of the story. On several occasions the writer has observed Phyllis Fenner demonstrate with children whom she had never seen. First she reads or tells them a story and then she has the story acted out. Once into the story the children are always most reluctant to stop discussing or enacting it. Several teachers have used this plan successfully with junior high school students.

Poetry often presents a challenge to junior high teachers and is apt to bring forth groans from the pupils. Harvey Firari (4) reports an interesting procedure. He believes that teachers shouldn't just throw poetry at students but that they should first get them into the mood. He used laughter to get his students started on the road to a greater understanding of what the poets of humorous poems were trying to communicate. He concluded, "Once the students are on that road, I find it easier to move into more difficult poetry and to deal with the techniques of the poet."

Not long ago the writer visited a freshman English class at the High School in Wayland, Massachusetts. Students in the class were asked to prepare to read any poems they desired. Each student might select one or several poems to read and he might also choose an appropriate musical background to accompany his reading. The students' voluntary comments indicate their reactions to this activity: "We never thought poetry could be so much fun." "It helps a lot to feel the rhythm of the poem when you read it to music." "I never thought poetry could be such enjoyable reading."

A teacher in a seventh-grade class at the Hatton School in Southington, Connecticut, made a daily practice of reading a short poem to the class as part of the morning exercises. One morning he omitted the poem. Several members of the class asked if he had forgotten it. His reply was that he was running out of poems and needed some help. The next day many contributions were brought in and read by members of the class. These readings were taped. The students listened to their own recordings and then asked if they might record again after they had had time to make better preparation. Poetry came alive in this class!

Did you ever try to teach poetry to a group of boys in a vocational program? "Poetry for the Reluctant" as reported by Snouffer and Rinehard (15) offers food for thought. To paraphrase the authors of this article, "God must have loved the reluctant student, as it appears he made so many of them." In the situation described by these authors careful planning had been done. An attractive theme was selected: "A Typical American Scene." The bulletin board was put to extensive use. As poems were read, the boys in the class volunteered appropriate titles and greatly vied with one another to see whose title was most closely akin to that of the author. The writing of poems was a real challenge and one that paid off. The development of a collection of original poems entitled "Random Thoughts" was the final activity. Not only did these boys read poetry and enjoy it, but they also wrote poems. Probably many of them will continue to read poetry the rest of their lives.

Norvell (14) has made these observations; (1) to "read with ease" does not imply capacity to read the recondite; (2) children do not read widely enough to transform a chore into true recreation; and (3) too often children's well wishers set up blocks by insisting "only the best of the best." Norvell further points out that it is not enough to know that a book has a satisfactory rating by authorities but to know also how it is rated by boys and girls.

A careful examination of many courses of study in English for grade seven through nine indicates that a certain amount of stress is placed in making book reports. There is nothing wrong with book reports; the harm seems to come in the way in which they are handled. The writer has talked with excellent students who have bragged that they always handed in their book reports on time but had never read a book. They had carefully gone over the content on the jackets of the books. From these sources they had obtained enough information to prepare their book reports with never a failure.

In contrast to this, the writer would like to mention an incident that took place in a classroom visited two years ago. In this class no book reports were required. Before the discussion started the teacher asked the members of the class what they had been reading. After noting several titles given by each student, the discussion began. Before long one boy raised his hand. "I do not agree with the statements of the speaker," he said.

"What are your reasons for disagreement?" asked the teacher. The reaction was obvious. The boy had read the books he had listed and many more which had not been mentioned previously. Not only had he read these books but he knew them so well that he could call upon their content to back up his reasons for disagreement. This is an example of a more functional way of giving book reports.

Mrs. Kathryn Roberts at the Woodstock Academy in Woodstock, Connecticut, introduces a newspaper unit along with the literature unit. Various characters are injected into daily news columns as if the story were taking place currently. The results of this practice is that the pupils are far more critical of the entire story and are greatly aided in their own interpretations.

Symposia and panel discussions often help to liven up interest in good literature. In one seventh-grade class where the reading program is individualized, there is a preferred list. This is made up of books that have been reported orally to the class. The presentations are so well done that many of the students wish to read these stories, and therefore the books must be reserved and a time limit put on the length of time that pupil can keep them.

A teacher in one ninth grade frequently opens the literature period with a conversation. She will address a member of the class as if he were a character in a book that has been read. The student then responds as the character might have done; then if he wishes, he may address other members of the class as other characters in the same story. Frequently the student may be called upon to initiate a conversation. This activity has proved to be most enjoyable and is just another situation in which literature is made to live.

Charles M. DeWitt (2) reports that in his classes he has a "Hit Parade of Books." Once every two weeks a poll is taken of the books read by the class. The ten books having the highest number of readers are placed on the "Hit Parade." A certain number of books that received a substantial number of votes but not a sufficient number to make them "hit" books are listed as "Books to Be Boosted." DeWitt finds that by using this program, and by supplementing it with a variety of lesser library activities, the entire class reads and enjoys more good books.

All of the practices described in this article have involved students in their active use of books. They have been surrounded with as many good books as possible. They have shared their experiences with each other. They have read more and better books because they were available, and because they were presented

to them by enthusiastic teachers and especially by their fellow classmates.

Teachers and pupils mentioned in this discussion did not have the benefit of much research in developing taste in literature for very little research has been done on this subject. Nevertheless the methods described appear to be sound and it is reasonable to assume that through such activities students learn to enjoy literature and to discriminate between the best in literature and poorly written material with which many of them are surrounded. Such experiences should result in the development and refinement of literary taste. It would be good, however, if the promising procedures being used by many of our fine teachers of literature might be subjected to experimental study. Then we would know for sure which ones are effective, and which ones are not.

Summary

1. Junior high school students are in a formative age. It is particularly important that teachers should guide their reading tastes to higher levels during this period.

2. A study of the level of tastes at which each individual has arrived is the first step for a teacher to take in helping a student to reach the next "rung on the ladder."

3. Many promising practices are being used currently by junior high school teachers in developing tastes in literature.

4. There is a regrettable paucity of research in regard to the development of literary taste at the junior high school level.

5. It is urgently suggested that teachers and many others interested in research direct their energies in the near future toward conducting scientific studies in this much neglected but extremely significant area of development during the adolescent years.

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As in other developmental levels, there is a dearth of creditable research in regard to the development of taste in literature in the senior high school grades. This next article includes references to the research studies that are available and, in addition, a compilation of other items that have a significance for the topic. These additional items consist of opinions of authorities in literature and statements from yearbooks, bulletins, NCTE Curriculum Series Volume III, and articles, particularly from the *English Journal.* —N.B.S.

Development of Taste in Literature in the Senior High School

Angela M. Broening

READING literature as revelation, relaxation, and renewal is a rewarding habit that is accepted as a major goal of the senior high school English program (6). Other media are competing with books for the individual's time (50). The range of nonliterary and literary materials being published necessitates that the senior high school develop taste if the student is to choose wisely (1, 6, 13, 27, 38).

To develop good taste, one must taste good books. There is a relationship between the development of literary taste and

(a) the availability of a range of literature appropriate to the reader's emotional and intellectual maturity (18, 28, 38, 48)
(b) teacher and librarian guidance through which the individual reader can develop criteria for choosing the right book for his purpose and mood (2, 7, 13, 18, 30, 41, 48)
(c) direct teaching of interpretive reading skills (6, 10, 28)
(d) satisfaction in enjoying literature as an aesthetic experience (6, 10, 18, 21, 26, 51, 52)
(e) motivation for reading literature as a source of revelation, relaxation, and renewal (1, 6, 9, 11, 13, 18, 21, 28, 46).

There is evidence that taste has been developed among some high school students (6, 21, 48) and that taste is lacking among some high school graduates (27, 30, 51, 52). Heilman (31) claims that interest can be induced and ought to be induced and that for most youngsters the contact with what they need to be interested in will generate a workable medium of interest.

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Factors Affecting Taste

Factors affecting the development of literary appreciation include verbal intelligence, age, attitude, home background, teacher enthusiasm and literary background, methods of instruction, difficulty of meaning and reader interest in the available materials, and interpretive reading skills. Appreciation and taste require an understanding of what the selection means, involvement with the literary material, a sensitivity to the emotions engendered in the selection, an identification with the situation, response to (some say recognition of) those elements that indicate quality of expression, and the acceptance of only a high standard of writing.

The shift from listening to reading (18) may account for a temporary downgrading of taste from childhood to adolescence. As self-conscious appreciation is developed through guided reading and discussion, the reader discovers that recognition of the rightness of a word, a phrase, a metaphor, or a symbol brings

richer delight than unconscious enjoyment of the total effect. At the highest stage of literary appreciation, the reader responds with delight, knows why, chooses discriminatingly, and relies on his own judgment. His reading has range and power and, in this sense, is an extension of the creative process which produced the work of literature (18).

Reading and Viewing. To get a similar reward from reading, as from the screens the individual watches, he must work harder for it. Reading is a highly developed skill, and the amount of reading done correlates highly with the amount of education secured by the individual. Though age, occupation, economic status, and education all influence the quantity and quality of reading, education is the greatest factor (1).

The effort required by the reader, involving his skill and his time, contributes heavily to the degree of availability (14).

Verbal Intelligence. Burton's (9) study of the relationship of literary appreciation to certain measurable factors reveals that verbal intelligence and silent reading ability are important factors; nonverbal intelligence has a negligible relationship. There is an important factor in appreciation of literature separate from intelligence and reading skill. There is some basis for believing that important aspects of literary appreciation can be taught even to students on lower levels of intelligence and reading skill.

Conditions Affecting Appreciation. Smith (49) analyzed the factors involved in learning to appreciate literature. From her thorough review of reports of experiments and of successful methods of teaching appreciation, Mrs. Smith prepared a list of factors and conditions. She submitted the list to 217 teachers and students of English, asking that they rate each of the 68 items in respect to its relative importance in acquiring the ability to appreciate literature.

Seven of the conditions she presented were rated as most important and were ranked in this order:

(1) the mental set or attitude of the learner
(2) clear idea of the goal or objective to be attained by the learner
(3) the character of the learner's environment
(4) the physical condition of the learner
(5) a knowledge on the part of the learner of the things to be done in developing appreciation
(6) a knowledge on the part of the learner of the difficulties to be overcome in acquiring ability to appreciate
(7) statements about the material to be appreciated.

Teaching-Learning Situation. In the opinion of the teachers and students of English questioned, the teaching-learning situation must encourage the learner

(1) to read good literature
(2) to respond to proper stimulation through appropriate material and its initial presentation
(3) to find literature which appeals to his interests and level of experience
(4) to have a receptive attitude to reading and to the kind of activity required for appreciative absorption of a literary work
(5) to be pleased by the selections read and to dwell upon the satisfaction or pleasure aroused by the reading and contemplation of the selection read
(6) to cultivate the power of imagery and to invent new modes of reaction in response to the thoughts expressed by the authors of the selections read
(7) to comprehend what is being read and to relate to his own experiences the thoughts and feelings expressed in the selections read
(8) to have mastered the mechanics of reading in order to comprehend the author's meaning.

Unnecessary Accomplishments. Mrs. Smith (49) also reported that, in the opinion of the persons she questioned,

in order to appreciate literature the learner does NOT need

(1) a knowledge of the technicalities of literary craftsmanship
(2) the acquisition of the specific meanings of unfamiliar or unusual words
(3) a sense of rhythm (*31%* of the teachers thought this *was* of special importance in literary appreciation)
(4) experience in literary production
(5) recognition of merit (*33%* thought this important).

Principles of Aesthetic Appreciation. Mrs. Smith drew up these principles from her investigation:

(1) literary art too distant in its appeal to the reader will not arouse an appreciative response
(2) appreciation by "the common run of men" is essentially different in kind and quality from that of a highly sensitive or cultured person
(3) appreciation of a literary selection implies grasping the work as a whole
(4) the ability to appreciate literature is not inherited; it is developed through experience and training
(5) consideration of the elements in a situation that should call forth an appreciative response one at a time destroys some of their aesthetic value.

Maturity in Taste. Gray (27) investigated trends in personal reading through interviews and tests and found three factors vital in the development of the mature reader:

(1) cultural influence of the home
(2) rewarding contacts with good literature
(3) carefully planned instruction in literature.

Gray's analysis revealed that low competence in reading seriously limits the amount of reading in which adults engage. He rated maturity by interest in reading, the nature of material read, the purpose for reading, recognition and construing of meaning, and thoughtful reactions to and use of ideas acquired.

Conditions for Effective Learning. The above findings concerning the factors influencing the development of taste in literature are supported by Tyler's (53) analysis of the conditions for effective learning. Tyler found that learning is effective when the learner is motivated, discovers his previous ways of learning unsatisfactory, is provided with adequate and appropriate materials, has time enough to carry on the desired behavior, feels satisfaction in what is learned, has sequential practice, is encouraged to set his sights higher, and is helped to get some means of judging his own performance.

Skills and Varied Materials and Methods. Gunn (28) found that appreciation, satisfaction, or delight in books presupposes a grasp of reading skills and is dependent upon the teacher's use of varied reading methods and materials appropriate to the wide range of student abilities and levels of taste.

Refinement of Taste. Early (18) notes that "Refinement of delight requires something more than undirected and unselective reading. If the reader is to emerge from the state of reading-as-daydreaming, he needs guidance, both direct and informal, from his friends who read and talk about their reactions, from librarians, teachers, authors, and critics."

Materials Affecting Taste

Research on the factors affecting taste gives high priority to the availability of appropriate literary materials.

Carlsen (11) suggests that literary merit and content should be considered by the teacher in selecting books and in developing the literature program.

Literary Merit. Carlsen says literary merit may be determined by asking these four questions about a piece of literature:

(1) how well does the selection communicate human experience

(2) how true are the assumptions made about human nature
(3) how important is the experience being communicated
(4) what is the quality of the language used?

Content. Carlsen believes that content should be concerned with life as it is lived in many parts of the world, in times other than the students' own, at different economic levels, and by people earning their living in different ways.

Growth in Appreciation. In evaluating a student's growth, Carlsen recommends that the teacher look at the student's cumulative reading record with these questions in mind: Has the student grown in terms of the literary merit of the materials he has selected for reading? Has he picked a variety of literary forms to read? Has the student had experiences with many kinds of people living many kinds of lives?

Simple Materials. Henry (32) affirms that comprehension is necessary before appreciation can take place and recommends the use of simple but artistic literary forms through which youth may experience the whole gamut of basic humanity.

Adolescent Problems. Burton (8) suggests novels which deal with adolescent problems similar to actual problems of today's adolescents and comments that these books can "help the student to develop a clearer outlook on the ordinary vexations that cloud his days."

Student Preferences. Davis (15) made a study to determine what poetry to present to students in Grades 9-12. She approached the problem by selecting 700 poems from various sources and, with the assistance of a committee of 10 English teachers and 2 principals, reduced the list to 100. Twenty other teachers, 5 from each year of secondary English, assisted in discovering which of these poems the students in Grades 9, 10, 11, and 12 liked best.

In general, these teachers followed the procedure demonstrated by Davis in these steps:

(1) create a setting for the poem
(2) distribute to each student a mimeographed copy of the poem
(3) read aloud the poem as a whole, being careful to pronounce and enunciate each word distinctly
(4) clear away any difficulties
(5) assist students to see touches of beauty and to get the feel of the music of the poem
(6) encourage students to associate the poem with their personal experience
(7) reread the poem, recalling its pictures
(8) ask for the theme of the poem
(9) ascertain by a show of hands the number who liked the poem
(10) distribute paper, asking each student to express his reaction to the poem in a sentence or two.

No specific information is reported on how the cooperating teachers carried out the "demonstrated method." Davis stated that no definite method of teaching was prescribed in order to allow for teacher initiative. She did, however, ask that they not teach rhetorical forms, figures of speech, rules of prosody, technical grammar, or articulation exercises.

The 53 poems which were liked by 50 percent of the pupils in any grade were "entitled to a place in the anthology," Davis concluded.

Friedman (23) tested college freshmen for reading range, understanding of literary techniques, and comprehension of works of literature. He concluded that even if the same literary works were taught in all high schools this would not constitute an accurate description of the *active* literary culture of the high school senior. An incidental finding of Friedman's study was that movies are not so effective as live theatre in helping students to understand a particular piece of literature.

Variety of Materials. Elledge (19) recommends that a wide variety of books be made available to teachers of college-bound students and that teachers themselves read more.

Williams (55) asserts that "spoon feeding on a rich diet of classics alone will not establish taste" and presents an effective unit for teaching judgment of prose.

Methods Affecting Taste

Research in respect to the factors affecting the development of literary taste emphasizes the importance of the methods of teaching literature and of developing comprehension and interpretive reading skills.

Reading Skills. The Curriculum Commission of the National Council of Teachers of English (6) states that through literature, the English teacher makes a unique contribution to the development of reading interests and tastes and that a broad program of individual reading guidance is essential in any well-rounded curriculum in literature.

Specific training in how to read fiction appreciatively includes learning (a) to evaluate the truth or falsity of the author's presentation of human experience, (b) to discover the central theme of the work and to relate the details to the theme, and (c) to follow different types of structure in the plot.

The truth or falsity of the author's presentation of human experience is determined through knowing how to read for cause and effect in events, for development or metamorphosis of character, for precision and originality in character portrayal, for authenticity of dialogue, and for validity of description.

Reading poetry appreciatively means responding to the emotional impact of rhythm, rhyme, word color, imaginative thought, and universality of human experience.

Reading drama involves identifying with characters through inferring from clues such as what the character does and says and what others say about him; noting stage directions; and, in older plays, acquiring and applying literary background of key illusions.

Skills in following various patterns of organization and in critical evaluation of the biographer's use of details to create a dominant impression contribute to the appreciative reading of biography.

Guided experience in reading essays and articles alerts the reader to inductive and deductive patterns of organization and to the use of enumeration, explanation, chronology of events, analysis, exhortation, and persuasion.

Skills and Understandings. Burton (10) analyzed the skills and understandings basic to high school students' growth in literary appreciation, indeed, in maturity. These are:

(1) awareness of the complexity of human character
(2) a firm understanding of the reality in human experience and the ability to detect oversimplification and falsity in the assumptions underlying it
(3) concern with a set of values by which to regulate life.

"Though the teacher cannot guarantee emotional involvement," Burton says, "he can bring students together with selections in which the peaks of human emotion are reconstructed in the currency of adolescence."

Through machine practice for two (twenty-five minutes) periods each week, Jones (36) improved her students' rate and comprehension of reading. Each student selected the book of his choice and kept a record of his improvement. Because of their greater competence, the students read more and better books.

Assuming that the reading program is made up of great books, i.e., books that offer the reader a liberating experience,

Bennett (4) discusses how the teacher uses private sessions with his pupils to work directly on reading speed and on mastering skills of interpretation which enhance pleasure and improve taste in reading.

Guided Reading. Handlan (30) presents evidence that *guided* rather than *free* reading more surely contributes to literary appreciation. She found that

(1) older boys and girls will not necessarily bridge the gap between adolescent and adult interests without guidance. "Freedom of opinion" about books is NOT the final step toward development of appreciation. Freedom from insincerity is the first step
(2) many high school students, left to their own devices, do not grow in appreciation of the best in books, but rather remain at a relatively low level of taste
(3) students given a choice of widely different books almost invariably chose the simplest books and over a 5-6 month period, none of these students gained in appreciation
(4) students exposed to a collection of very good and very mediocre books will not necessarily respond to the former
(5) young people are to be led subtly and carefully to books which will satisfy some of their psychological needs and at the same time provide successively more artistic fare
(6) the teacher should help the student develop critical powers
(7) a guided reading program is desirable in order to help students to find pleasure and profit in worthwhile books and to experience the joy and excitement that come from growth in appreciation.

Smith (48) reports that in several studies related to freshman reading in college, immature habits and interests were found. It was agreed in this body of research that habits were rather permanently formed in the secondary school.

Most of the investigators, Smith states, show extreme concern about the literary merit of the independent reading of young people. The quality of the reading is disappointing, even though the content itself is harmless.

Implications derived from research on reading interests are that high school students need

(1) a variety of good readable books and periodicals
(2) acceptance by the teacher of the student on his own reading level and his present reading interests
(3) guidance in reading
(4) a literature program reflecting student preferences in literature as well as teacher preferences.

Caskey (13) states that it is through guided discussion and shared experiences with books that maximum development in personal growth and social understanding may occur. Whether looked at from the goalpost of reading better quality books or of achieving a higher level of personal and sound social development, it appears important for teachers to

(1) study the situations in which young people now find themselves
(2) make every effort to provide suitable materials
(3) give specific guidance to pupils in their reactions to situations presented in their reading.

Smiley (47) advocates a free-reading program under which students select their own books and read during class periods, with the teacher serving as adviser and consultant.

Friedrich (24), though he offers no experimental evidence on teaching poetry, suggests that the study of a poem should mean that teacher and students explore it together, relating knowledge of versification to the specific purpose or effect of a particular poem under discussion and that literary analysis should always conclude with a new synthesis.

Pierstoff (41) discusses how to challenge students through questions, etc., to understand better what they are reading and to encourage students to question each other and to exchange ideas.

Pease's (40) questions to a fan point up for teachers, as well as students, what active reading involves. "Did you scratch through the surface of the story to discover what the author had to say?" Pease asks. "Did you find the theme of each book, and then ask yourself how it applied to you? If you didn't do this, you failed to read those books."

Critical Thinking. Bens (5) states that the successful presentation of literature will result in critical thinking by the student. When interest has been aroused in one piece of literature, it is relatively easy to introduce related materials. Literature takes on new meaning and greater insight is developed if the student is asked to imagine how one author might have developed another's basic idea.

Through discussion of people's search for economic security, Dowling (17) led his students to perceptive reading and enlightened discussion. In reading his students' annotations to the same selection, he was aware of individual differences in emotional maturity and critical reading and focused his follow-up guidance in the light of this knowledge.

Convinced that pupils benefit most from their literary experiences if there is a discussion as a result of critical thinking, Raymond (43) began on the first day of school with a conversation about summer reading, movies, television, and radio programs which his students had enjoyed. He also laid plans with them for "covering the world" by having each student read a different book. Days were set aside for class discussion and guides were set up to encourage critical thinking about the content of books and emotional enjoyment of their literary elements. During this unit, Raymond reports, some 30 books were read by different individuals and shared with the class.

Individual Conferences. Burrowes (7) believes that a teacher must lead his students to the best the teacher knows in literature and must cultivate the student's judgment and discernment. To this end, he uses regular interviews with an individual student to discover his likes and dislikes in his past reading and to develop with him a short book list as a guide to personal reading. If the student does not like the books suggested, Burrowes says, the teacher and student have a basis for further discussion.

Training in reviewing books is another means Burrowes uses to develop taste in literature. He clarifies for the student what makes a good book review, checking the analysis with reviews of his own mixed in with those of professional reviewers. Mastery of this framework in understanding literature, Burrowes finds, creates readiness in the students to probe more deeply into their own reading.

Having students record their readings on a cumulative record helps to make the student's accomplishments more specific and assists the teacher in seeing the direction of the student's reading.

Burrowes encourages informal reports on reading. A student is allowed to use books, notes, and other material while he is talking freely about the books he likes. That apathy which is based on a modern mixture of innocence, television, and youth, Burrowes believes, can be rooted out by a well-organized enthusiasm.

Discussion Groups. Babb (2) shows how a high school librarian discovered the recreational needs and interests of high school boys and girls and then stimulated their reading by individualizing her comments on books, by displaying regularly "ten new books," by having students prepare and deliver book talks to English classes, and by forming reading clubs which meet with the li-

brarian to discuss a currently popular book. These discussions are tape recorded for use by other individual students or by class groups.

Watts (54) explains how discussion groups with secondary-school-age boys and girls provide opportunity for free, inquiring minds to meet together in small informal groups. Those who *want to read* will make use of the book list furnished *before* the meeting. Those who don't know whether they want to read or not may use the book list *after* the meeting. Watts hopes that from discussion groups of this sort, there may be developed a cultivated minority with high critical standards which will refuse to accept the mediocre and demand the best as its right in a democracy.

Oral Reading. Reilly (44) undertook an experimental study to discover whether or not a silent reading method or an oral method produces greater gain in the appreciation of poetry as measured by the Abbott-Trabue "Exercises in Judging Poetry" and the Logasa-Wright "Tests for the Appreciation of Literature." The one-group method of experimentation was used. The subjects of the first experiment were twenty-three girls of the eleventh grade; those of the second numbered twenty-eight. During this experiment the methods were rotated in order to discover if the time order in the presentation had any effect on the results. Every effort was made to keep all factors except the experimental factor as nearly constant as possible.

The data indicate that the differences between the average scores of the two methods are too small to justify the conclusion that either the Oral Method or the Silent Reading Method as used in this experiment is decidedly superior. The slight positive growth found for either method may have been due to chance.

Reilly recommends that neither method be used exclusively, but that a combination of the two will produce the best results and that the "Oral" be used first for rhythm and musical effect followed by the "Silent" for supplementary and free reading.

Bartine (3) states that the effectiveness of certain types of literature is increased by reading them aloud. Dramatic programs organized around a personality, holiday, etc., help students to become acquainted with literature and to read it with enjoyment.

Multiple Approach. Hook (33) suggests a multiple approach in teaching literature in order that students may understand literature as a key to life and as an influence on life and may enjoy the artistic elements which contribute to the literary merit of a selection.

Farmer (20) emphasizes the desirability of creating the right climate for good reading by attractive displays of books, reading periods free from distractions, tensions relaxed, frequent discussion and conference periods in which students may share their enthusiasms and exchange ideas. Use of visual and audio aids and involvement of the students themselves in planning and directing the reading program will strengthen appreciation.

Freeman (22) in discussing how to teach short stories states that best results are obtained when

(1) an introduction to the story is carefully made by the teacher during a class period
(2) pupils are given definite guidance for out-of-class reading
(3) use is made of a variety of ways of approaching fiction in class discussions
(4) an opportunity is provided for every member of the class not only to form an opinion but also to express it and to justify it.

Pooley (42) discusses varied patterns of approach in the teaching of literature in respect to these aims: to inculcate literary values and to provide cultural background in traditional literature; to

teach selected literature for general appreciation and enjoyment, leading to standards of taste and habits of reading; and to provide experiences in wide reading and to develop independent judgment and evaluation in literature.

Jensen (35) assumes that students will more readily acquire information on types of literature and the characteristics of good writing if they have some leeway in their reading and proves her point by her account of a unit in which her students read literature by authors of their own ancestral background and books dealing with their ancestral countries. Other reading focused on changes in biography through the years, types of novels, and best sellers of the ages. The unit on best sellers, Jensen asserts, led to awareness of what constitutes literary merit, as well as to thoughtful enjoyment of good books.

Reading and Other Communication Arts. Heightened literary appreciation was achieved by Horst (34) with a class of boys in a trade-training curriculum. He read aloud short stories and brief selections from biographical essays and novels. After reading Poe's "The Tell-Tale Heart," the group saw the movie version. Some of the boys also heard Peter Lorre play the story on radio and viewed the same story on television. Comparing the written words through which the reader creates his own imagery with an actor's creative interpretation of the same story on radio and television developed in the students an awareness of how each medium gets its effects.

There are implications for improving literary taste in Yetman's (57) study of developing appreciation of motion pictures. Through showing films and then discussing them, he was able to increase his students' knowledge of how directing, acting, photography, editing, art, and music contribute to the total effectiveness of a film. These discussions of movie versions of literature, Yetman said, also deepened his students' appreciation of good books.

Dixon (16) used audio-visual materials effectively with reading materials in a unit to develop students' understanding of contemporary public affairs through a knowledge of the relevant past.

An indirect approach to literary appreciation was made by Halperin (29). He asked his students to view two famous paintings on display in the classroom. The student was to select a center of focus in one painting at a time. By projecting himself imaginatively into the thoughts and feelings of any one figure or inanimate object shown in the picture, the student wrote for fifteen minutes. The writing took the form of a short story, a monologue, an account, and an anecdote. The best writings, in the opinion of the teacher, were shared with the class and used to discuss effective communication.

Test-determined Teaching. Ziegler (58) proved that test-determined teaching in recognition of the central theme and of sense-appealing words and expressions did improve tenth-grade girls' appreciation of literary merit. The evidence was collected in four tenth-grade classes—one experimental and one control group in 10B and one experimental and one control group in 10A.

The experimental evidence of these results shows that test-determined teaching as defined in this study has produced greater growth in the two elements of literary appreciation as measured by the Ziegler Appreciation Test (ability to recognize theme and ability to select the version of a literary selection which has the greatest "verbal magic") than that made in the same period of time by pupils who were not exposed to the experimental factor and some of whom sustained a loss in appreciation.

The diagnostic practice material developed by the experimenter produced

gains in both factors of appreciation—of theme and choice of a literary version.

Although the use of practice material leads to an increase of ability to choose a literary version in preference to a nonliterary one, this ability does not uniformly occur with the ability to give correct reasons for choice.

Writing Imitations. Woesner (56) experimented to find out whether appreciation of poetry can be increased by the writing of imitations of selected poems. The study was conducted with two classes composed of juniors and seniors in high school. The experimental group, which did the work in imitation, was compared with a control group, which followed conventional methods of study.

The results indicate that imitation used as a means of teaching appreciation of poetry is not superior to the conventional methods.

From the findings in this experiment Woesner drew these conclusions:

(1) since both groups made gains regardless of the method, it seems reasonable to conclude that appreciation of poetry can be cultivated
(2) imitation as a means of increasing the appreciation of poetry should be used with discrimination
(3) that the conventional methods ordinarily used will produce moderately good results
(4) apparently certain pupils do not respond to training in appreciation.

During the investigation, the experimenter was confronted with a number of problems. Some that would make interesting studies are the following:

(1) would imitation as a means of developing appreciation in poetry be more effective if used for a longer period of time
(2) what abilities can imitation develop
(3) to what extent does a test measuring the component elements of appreciation test the integrated response
(4) how much does teacher personality account for the lack of response on the part of pupils who seem impervious to training in appreciation?

Ineffective Teaching. Neville (39) claims the way poetry is taught in many schools has killed poetry as a lifelong source of enjoyment. Neville demonstrates how oral reading of poetry can enhance enjoyment, admiration, and sympathy—the study of appreciation.

Gannett (25), from observations based on casual contacts with a limited group of graduate students in journalism, concluded that most students enjoyed reading as children, but an impressive proportion recall that they virtually stopped reading (or at least stopped enjoying reading) in high school and not all recovered from that feeling later.

Tests of Taste

Attitudes toward books are generally regarded as one valid test of the taste and values of an age. With this in view, Ford (21) made a study of what more than 200 senior high school students, representing 154 schools in the 49 states, said about books. Each student was represented by an impromptu essay on "What Is a Good Book?" selected at random from more than 500 compositions submitted in competition for the 1959 NCTE Achievement Awards in English, sponsored by the National Council of Teachers of English. Interestingly enough, the group was almost equally divided as to sex and ranged in age from sixteen to eighteen years.

From the analysis of what these students, who had developed literary taste, expected in a book they would call "good," Ford found these 6 qualities appearing repeatedly:

(1) intellectual stimulation (2/3 of the students considered this the most important contribution of a good book)
(2) moral and social insight
(3) emotional satisfaction

(4) opportunity for escape from overbearing tensions
(5) embodiment of beauty, sensual and spiritual
(6) fitting style commensurate with satisfying content.

Each student, of course, expressed in his own words how he felt and supported his statements with reference to specific pieces of literature or to his personal experiences which a specific piece of literature had illuminated for him.

There have been several attempts to develop objective tests of aspects of literary appreciation. Refuting the argument that ability to appreciate cannot be measured because the critics themselves disagree, Carroll (12) states that they have no difficulty in making gross discriminations.

It is only gross discrimination, Carroll asserts, that we may expect from most high school students. They do not possess the capacity to compare analytically one great work with another. They should be able, however, to differentiate between the creditable and the shoddy.

It is Carroll's opinion that appreciation includes (a) sensitivity to style, i.e., how words go together—rhythmical quality of prose, (b) ability to appreciate intellectually the deeper meanings of the work, and (c) emotional capacity to respond to fine shades of feeling in great works.

The basic assumption behind Carroll's Prose Appreciation Test is that fuller and deeper appreciation, e. g., of a whole book, correlates highly with ability to judge short selections of varying merits. Essentially the test measures the ability of the pupil to differentiate the less good from the bad and the less good from the good.

Burton (9) developed a short story comparison test which requires a critical comparison of two stories and a short story choice test which measures maturity of taste in the contemporary short story. Along with his two tests, Burton used Carroll's Prose Appreciation Test, the California Test of Mental Maturity, and the Iowa Silent Reading Test to determine the factors affecting literary taste.

In an experiment in testing appreciation, Ruhlen (45) used the Abbott and Trabue Test of Ability to Judge Poetry with two eleventh-grade English classes, designated as Section A and Section B. Judgment, as measured by this test, involves recognition of emotional tone, of the imaginative quality of thought, and of rhythm. Each of these three elements is "spoiled" in one version of the poem at a time. The person taking the test selects the version he thinks best.

Following the administration of the test, Ruhlen read a poem twice to each class and then discussed with them these questions: What ideas did you get? What images or pictures were formed as you read? Did you like the poem? Why or why not?

Ruhlen reports that her students gave perceptive answers to these questions and that their scores on the second form of the test showed a significant improvement in their ability to judge poetry.

Then Ruhlen taught Section A another poem according to the method used with the first. To Section B she taught grammar. Both Section A and Section B were retested. Because Section A got higher scores on the test following the study of a second poem and because Section B got lower scores following the study of grammar, Ruhlen concluded that the changes in scores on the test were the result of the way the first poem was taught and the use of this method in the study of a second poem.

Loban (37) analyzed 14 measures of growth in literary appreciation:

(1) "Plot Completion Test"—five endings are provided for the student to number in order of probability of occurrence as outcomes

(2) "Guttman Technique" (reduces theme of investigation to an objective scale) can be used by building questions to probe the student's reactions to any literature
(3) "Grasp of Human Conduct" asks how the character would behave in a situation not present in the work studied
(4) "Content Analysis" requests the student to write analytically about what impressed him (subsequent to the teacher's analysis of the work)
(5) Adaptation of the Bogardus "Social Distance Scale"
(6) Progressive Education Association (a) analyzed appreciation into seven aspects, (b) defined each aspect in terms of action and behavior, (c) prepared questions which would reveal the extent to which the students' behavior tended toward or away from literary appreciation
(7) "Critical Mindedness in Reading Fiction" and "Judging the Effectiveness of Written Composition" used by the teacher to evaluate individual pupils in comparison with others in the class
(8) "An Interpretation of Literature" through questions which discover the student's reaction to more definite aspects of literary appreciation
(9) Evaluation of the student's cumulative reading record
(10) Evaluation of maturity level, using Foster's study
(11) I. A. Richards' technique providing student with poems from superior to inferior, but not so identified
(12) Dora V. Smith's "Test of Contemporary Reading"
(13) Mary C. Burch's "Tests of Comprehension of Literature"
(14) Carroll's "Prose Appreciation Tests" measuring the ability to differentiate good from average and average from bad.

Pointing out the purposes and effectiveness of each of these measures, Loban concluded that "we cannot expect to measure literary abilities as objectively as other subjects like typing."

Implications of Research

Literary taste *can* be developed and is influenced by home, school, and community stimulation to reading. Growth in literary taste is related to the emotional and intellectual status of the individual. There is a relationship between the development of literary taste and (a) direct teaching of interpretive reading skills, (b) the availability of a range of literature appropriate to the reader's emotional and intellectual maturity, (c) teacher and librarian guidance through which the individual reader can develop criteria for choosing the right book for his purpose and mood, (d) satisfaction in enjoying literature as an aesthetic experience, and (e) motivation for reading literature as a source of relaxation, revelation, and renewal.

Needed Research

In lieu of standardized tests, many investigators have had to prepare informal measures and to use empirical evidence in support of their claims for the effectiveness of a method or methods of developing appreciation.

Testing Devices. There is urgent need for sharper instruments for measuring the totality that is literary taste, as well as aspects of literary appreciation. New objective tests are required to diagnose the cause or causes of a student's failure to appreciate literature appropriate to his level of intellectual and emotional maturity. Objectively determined criteria should be developed to evaluate what is read, how it is read, and what lasting impressions (provocative ideas, insights into human motivation, enjoyment of verbal imagery, and appreciation of the

power of language) remain with the reader.

Teaching Methods. Empirically controlled studies may well analyze how nonverbal experiences can be used along with verbal experiences in developing the literary taste of

(1) culturally deprived youth now in senior high school
(2) incompetent readers
(3) academically gifted students.

Studies are also needed to compare the relative effectiveness of

(1) a single-teacher approach to developing the taste of one classroom of students
(2) a team-teacher approach to the development of the literary taste of the larger group of students reached by the team
(3) a school-wide (interdepartmental) approach to developing literary taste.

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